

THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 25, 1921.

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A POLITICAL "BONE OF CONTENTION": THE RIGHT HON. CHRISTOPHER ADDISON, M.P., M.D., P.C., WHOSE APPOINTMENT AND SALARY AS MINISTER WITHOUT PORTFOLIO HAVE BEEN DEBATED.

The Prime Minister fixed Thursday, June 23, to open a debate in the House of Commons on Dr. Addison's appointment as Minister without Portfolio, at a salary of £5000 a year, which has been the subject of much controversy. It may be recalled that Dr. Addison was appointed to the post on April 1, after he vacated the Ministry of Health. A few days before the debate in the House it was reported that he had resigned, but he at once denied the report, stating that he did not intend to resign unless desired to do so by the Premier. The matter

has been associated with the manifesto signed by about 170 supporters of the Government in Parliament, threatening opposition to expenditure not authorised by the House. To show that there is no personal animus against Dr. Addison, a dinner in his honour is to be given on June 29, with Lord Carson in the chair. Mr. J. A. R. Marriott, M.P., has pointed out that during the nineteenth century there were only three Ministers without Portfolio—Lord Lansdowne (1855-8), Lord Carlisle, and the Duke of Wellington—none of whom received a salary.

PHOTOGRAPH BY VANDYK.



By G. K. CHESTERTON.

EVERYBODY has noticed by now that the top-hat has again come into fashion. Probably I was the very last person who noticed it. Almost certainly I shall be the very last person to wear it. My interest in it at the moment is of a historical sort, like the interest in a Grecian helmet or a mediæval mitre. For the almost abrupt re-appearance of the hat is almost like the resurrection of the old generation. It is as if the hat acted as a wishing-cap and wafted us back into the Victorian Age—always supposing, of course, that we do wish to be wafted back into the Victorian Age, about which there is a great deal to be said on both sides. In any case there does seem something almost magical about so complete a symbol. We feel that Victorian side-whiskers might suddenly grow on the gentleman who is so rash as to put on the Victorian hat. Perhaps it will be but the beginning of the gradual rebuilding of some elaborate and forgotten Victorian costume. We repeat, more truly than we generally realise, that the need of the present moment is in the word reconstruction. Perhaps we shall gradually reconstruct peg-top trousers or Piccadilly weepers. Perhaps the fashions might for convenience be combined. Possibly the whiskers may be sold with the hat; artificially attached to the hat. Possibly not.

But the top-hat is a historical symbol in a much more serious sense. It is a historical symbol especially in this rather singular fact—that it seems to us like something at once formal and familiar, but it is really something highly fantastic. It is an extraordinary thing which we have all come to regard as ordinary. It is an extravagance, in every sense of the word, which we have yet come to regard as a sign of respectability, in the most tame and even timid sense of the word. Considered in the light of eternity, considered under the clear sky of the abstract, it is one of the most amazing erections that ever rose towards the stars. It is to be classed with the monstrous mitres of the ancient Persians, with the bull's horns and eagle's wings on the heads of the gigantic barbarians, with the strange spires on the heads of ladies in the last riot of the Middle Ages; in none of these fantastic fashions has a more insolent horn been exalted. And it differs from all of them in one entirely new audacity, one might say, in an artistic sense, one atrocity. Most of the others point inwards like a pyramid; but this actually leans outward like a precipice. It may truly be called a top hat in the sense of a toppling hat; and it is toppling because it is top-heavy.

And in this curious combination, of being fantastic as a fact but familiar as a fashion, it is really a historical summary of the Victorian Age. The peculiarity of the period in which most of us were born, and in which certainly most of the modern tendencies were born, was that it really had a sensation of comfort, and yet it was really in a situation of crisis. It had a sincere belief in ordinary things, but it was in itself a rather extraordinary thing. It was doing a number of things that had never been done before, and which it was

by no means certain could be done at all; but the attempt had lasted long enough for men to grow accustomed to the attempt as if it were an achievement. Just as getting inside a top hat reminds us of getting inside a comfortable house, like the houses of our fathers and uncles, so using the political and scientific language of the nineteenth century gives us the illusion of dealing with something steady and safe. But, as a matter of fact, that experiment was not even altogether steady, and it was certainly the very reverse of safe.

The most obvious example, of course, was turning England into "the workshop of the world," or, in other words, making nothing but tenpenny nails, in the hope of being always able to exchange them for twopenny loaves. It is obvious that, in driving ahead with industrial development, and producing great populations without producing the food to support them, the English were treating their economic theories rather in a spirit of fanatical faith than ordinary prudence. The Englishman was like an eccentric gentleman who should be very careful to wind up all his clocks,

were quite as reckless, and therefore as romantic, as the smugglers. They were really running a risk, and running it for an ideal which was a sort of romance. They did propose, in that sense, to turn our island into a sort of pirate ship, provisioned only with pikes and knives, or at least only with iron and steel; and trusting to pick up their rations from other ships, not indeed by fighting, but by bargaining, which might be almost as uncertain as fighting. Whether they were right or wrong, it is extraordinary that anybody should have regarded them as merely humdrum and prosaic. Their whole political theory was poised on the edge of a precipice, a precipice that leaned outwards, like the silhouette of their symbolical top-hat.

This is only one example; but in everything they had the same strange combination of consciousness of their own comfort with unconsciousness of their own audacity. And half the pressing problems of our own time arise from our inheritance of this paradox. We cannot realise that industrialism was a crisis, because it is just old enough for us to have accepted it as a convention. We talk of our own time as being full of "unrest," as if the time of our immediate fathers had been one of rest. But in truth it was never rest, even when it was regarded as progress. It was not a rest but rather a race. It was a race of competition, of commercial adventures, of scientific inventions, and one which was run not only boldly but blindly; by men who shut their eyes to all the other realities—to agriculture, to art, to religion, to the romance of living. But above all they shut their eyes to the one thing which demanded most attention in a democracy, or anything attempting to be a democracy. They shut their eyes to the distribution of the accumulation of the wealth. They said that Birmingham



TO GO TO AUSTRALIA UNLESS TEN THOUSAND GUINEAS CAN BE FOUND: MILLAIS'S FAMOUS MASTERPIECE, "CHRIST IN THE CARPENTER'S SHOP," NOW IN THE TATE GALLERY.

Millais's famous masterpiece has been hanging in the Tate Gallery for ten years, but it was only on loan, and the owners have now had an offer for it. Unless 10,000 guineas can be found, at which price the Tate Gallery authorities hold an option until July 18, the picture will be sold to the Melbourne Gallery, Australia. The National Gallery have made a special grant of £1000; the Tate Gallery have offered £750, and the executive of the National Art Collections Fund have decided to contribute £2500. Further subscriptions are invited by the Secretary, National Art Collections Fund, Hertford House, Manchester Square, W.1. It is to be hoped that the efforts of the Fund, which has done so much in saving other masterpieces for the nation, will again be successful. The picture was painted in 1850, and represents the Pre-Raphaelite movement in its early enthusiasm. Its realism was disparaged then, even by such a realist as Dickens.—[Photograph by Courtesy of the National Art Collections Fund.]

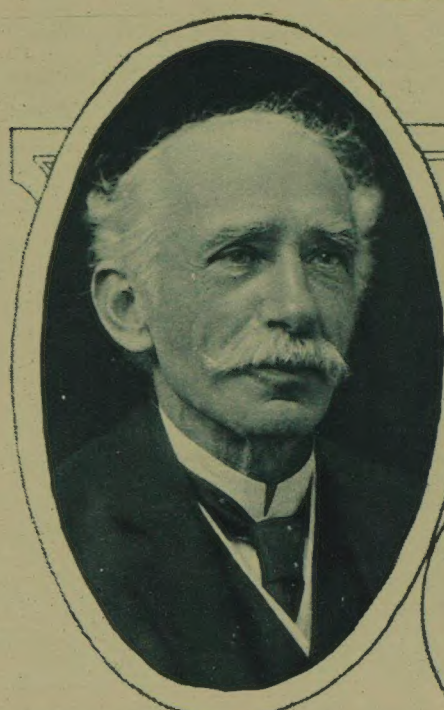
or keep all his pocket-knives in his pocket, or see that all the knives and forks were carefully locked up, while he had left his lunch in an open field, or his loaf or leg of mutton at the top of a tree. The Englishman has left his loaf in the Argentine Republic, and his leg of mutton in the Australian Continent. The balance of argument might be in favour of his action, but it must always have been obvious, surely, that he was running a great risk. If he were cut off from these things he would die; unless, by that evolutionary principle of adaptation to environment (to which he was so earnestly attached), he could develop the faculty of eating clocks and pocket-knives.

There is something amusing about the old meaning of the word Free Trader. For a Free Trader used to mean a smuggler. There is something pleasing about the picture of all those men with top-hats and side-whiskers rolling kegs of rum into a romantic cave. There is something very satisfactory about the image of John Bright in a red cap with pistols at his belt, or Cobden swaggering in sea boots with a cutlass in his teeth. But in sober truth the red cap would be even more appropriate than the top hat. The Free Traders really

was growing richer when they meant that one man in Birmingham was growing richer, and ten men were growing poorer. They would not see that their machine of capitalism was not creating capitalists but beggars. This sort of blind logic had its sublime side. The Spartan discipline, the Spanish Inquisition, the Terror in the French Revolution, were founded on certain ideas and are quite capable of defence. But the defence always had in it something of defiance. Anybody who inherited a régime of that sort, and imagined that it had been a normal régime, would be puzzled by the reactions against it. That is what is puzzling so many people to-day. They imagine that the capitalism of the nineteenth century was a natural and ordinary thing, and they cannot understand the revolt against that condition. It was not a condition; it was a crisis. It was an experiment, and apparently an experiment that has failed. We may differ from this or that solution, as I differ from the ordinary Socialist solution; but the vital thing to realise is that nineteenth century industrialism was not normal at all. We might as well suggest that everybody from Adam to Adam Smith must have worn a top-hat.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

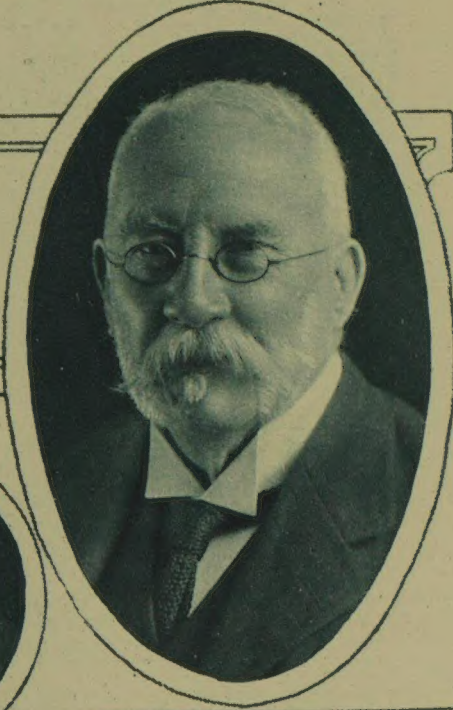
PHOTOGRAPHS BY ELLIOTT AND FRY, RUSSELL, E. PIROU, PHOTOPRESS, VANDYK, AND S. H. WOOD (DARLINGTON).



AWARDED THE ALBERT MEDAL: PROF. JOHN AMBROSE FLEMING, F.R.S.



A FAMOUS DESIGNER DEAD: MR. CLAUD LOVAT FRASER.



A WELL-KNOWN COLLIERY OWNER DEAD: SIR THOMAS WRIGHTSON.



A WOMAN WRANGLER AT CAMBRIDGE: MISS M. J. LANFEAR.



A WOMAN WRANGLER AT CAMBRIDGE: MISS S. E. B. SMALE.



NEW GENERAL MANAGER OF THE G.W.R.: MR. FELIX POLE.



FOUND BURIED IN A GARDEN MR. WILLIAM GOURLAY.



A DANISH ROYAL WEDDING: PRINCESS MARGRETHE AND PRINCE RENÉ OF BOURBON SURROUNDED BY THEIR WEDDING GUESTS.



A NAVAL APPOINTMENT: ADMIRAL FITZMAURICE.



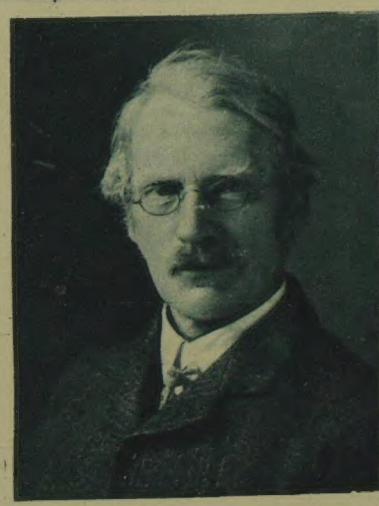
HONOURED BY OXFORD: THE DUC DE BROGLIE.



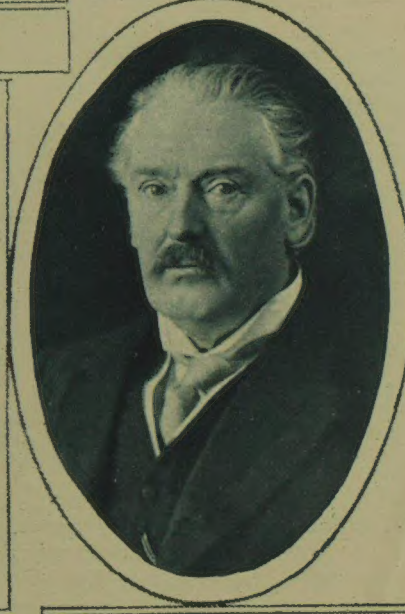
AWARDED A GOLD MEDAL: SIR EDWIN LUTYENS, R.A.



ELECTED TO PARLIAMENT: ADMIRAL SUETER.



A WELL-KNOWN AUTHOR DEAD: MR. W. WARDE FOWLER.



AN EX-LORD MAYOR DEAD: SIR ALFRED NEWTON, BT.

The Albert Medal of the Royal Society of Arts for 1921 has been awarded to Professor J. A. Fleming, in recognition of his many valuable contributions to electrical science and its applications, and especially of his original invention of the Thermionic Valve, now so largely employed in wireless telegraphy. Mr. Claud Lovat Fraser, who has just died after an operation, made a great name as a designer, particularly for the stage. He was only thirty-one. Sir Thomas Wrightson, Bt., who has also died, was a notable captain of industry, and the author of a new theory of hearing. For upwards of thirty years he was closely identified with the public life of Stockton and Thornaby. Mr. Felix J. C. Pole, who has been appointed General Manager of the Great Western Railway, entered

the service as a clerk. He is only forty-four. Rear-Admiral Maurice Fitzmaurice has been appointed Director of the Naval Intelligence Division of the Admiralty. The Duc de Broglie, a distinguished French physicist, has been granted an honorary degree of Doctor by Oxford University. During the war he represented France on the Admiralty Board of Inventions and Research. Admiral Sueter has been elected to Parliament for Hertford as an independent "Anti-Waste" Member. Sir Alfred Newton, Bt., died in his motor-car outside Harrods' Stores, of which he was Chairman. He founded the C.I.V.'s when Lord Mayor of London in 1900. The large wedding group in the centre of the page is that of Princess Margrethe of Denmark and Prince René of Bourbon, which took place on June 9, at Copenhagen.

THE GREAT LAWN-TENNIS TOURNAMENT AT WIMBLEDON: PROMINENT PLAYERS IN THE 41ST CHAMPIONSHIP MEETING.

PHOTOGRAPHS BY L.N.A., SPORT AND GENERAL, PRESS PICTURE SERVICE.

P.I.C., ALFIERI, C.N., PHOTOPRESS, AND WIDE WORLD PHOTOS.



WIMBLEDON NOTABILITIES: 1. DR. A. H. FYZEE (INDIA); 2. T. M. MAVROGORDATO; 3. F. T. HUNTER (U.S.A.); 4. A. J. GERBAULT; 5. MRS. BEAMISH; 13. C. P. DIXON; 14. Z. SHIMIDZU (JAPAN); 15. MISS RYAN (U.S.A.); 16. MRS. SATTERTHWAITE; 17. A. E. BEAMISH; 18. MRS. McNAIR; 19. A. H. LOWE; 24. R. LYCETT; 25. MANUEL ALONZO; 26. Mlle. LENGLEN (LADY

The World's Lawn-Tennis Championship Meeting, the forty-first of the series, opened at Wimbledon on Monday, June 20. It may be the last meeting held on the present ground in Worple Road, for a new ground is being prepared in Wimbledon Park, to be used next year or the year after. The fortnight's events began with the first round of the Men's Singles. One of the most interesting matches was that in which Colonel Kingscote (lanced as challenger to Mr. W. T. Tilden, the present champion) beat Mr. F. M. B.

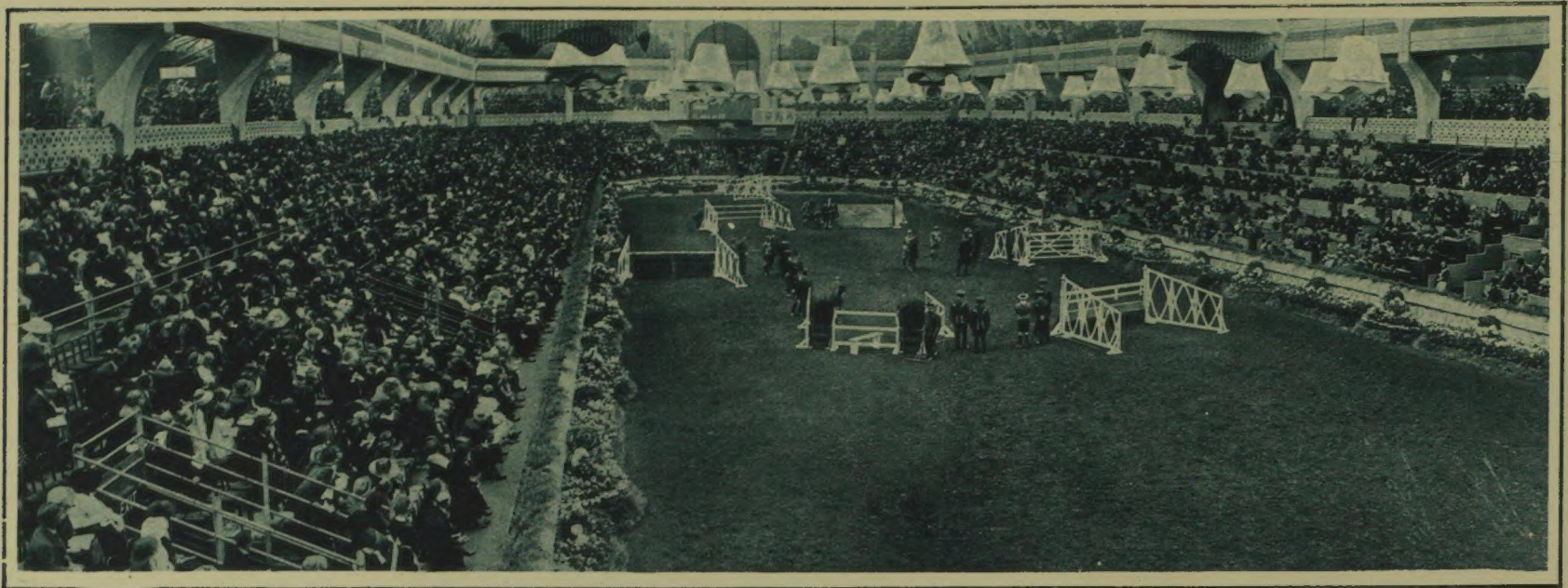


6. P. M. DAVSON; 7. W. H. LAURENTZ; 8. MISS K. McKANE; 9. ARNOLD JONES (U.S.A.); 10. F. G. LOWE; 11. A. W. GORE; 12. H. ROPER BARRETT; 20. W. T. TILDEN (U.S.A., WORLD'S CHAMPION); 21. MAX WOOSNAM; 22. MRS. MALLORY (U.S.A. LADY CHAMPION); 23. COL. A. R. F. KINGSCOTE; CHAMPION OF THE WORLD; 27. A. H. GOBERT; 28. F. M. B. FISHER.

Fisher. Others who survived were Dr. A. H. Fyze, the Indian; Mr. Z. Shimidzu, of Japan; and Señor Manuel Alonzo, the Spanish champion. Mr. Arnold Jones, who is only seventeen, is the boy champion of the United States. There was a large number of entries—128 in the men's singles, 64 pairs in men's doubles and mixed doubles, 56 in the women's singles, and 23 pairs in the women's doubles.

THE HORSE SHOW; AND OTHER EVENTS AT HOME AND ABROAD.

PHOTOGRAPHS BY LESSELS, TOPICAL, I.B., AND L.N.A.



SET FOR THE COMPETITION FOR THE KING GEORGE V. CUP IN THE PRESENCE OF THE KING: THE ARENA OF THE HORSE SHOW AT OLYMPIA, WITH THE ROYAL PARTY UNDER THE BIG CANOPY IN THE CENTRE ON THE RIGHT-HAND SIDE.



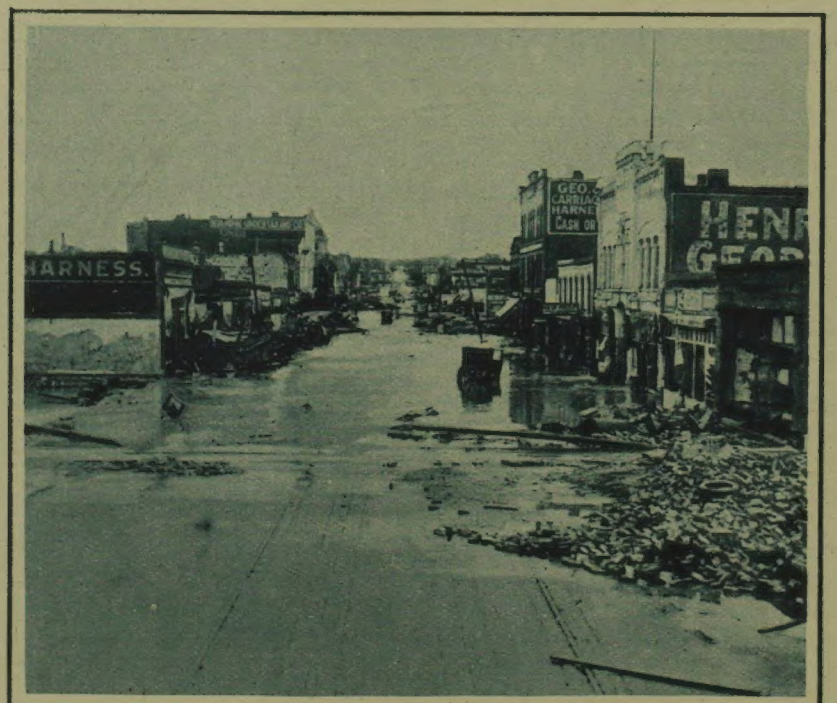
THE FIRST BRITISH WINNER OF THE KING GEORGE V. GOLD CUP FOR OFFICERS: LIEUT.-COL. GEOFFREY BROOKE ON "COMBINED TRAINING."



IN THE ROYAL BOX AT THE HORSE SHOW: LEFT TO RIGHT, PRINCESS MARY (THIRD FROM LEFT), THE KING, THE KING OF SPAIN, AND THE QUEEN.



AN UNUSUAL VIEW OF A CROWDED CITY DURING DAYLIGHT: BELFAST AT CURFEW TIME.



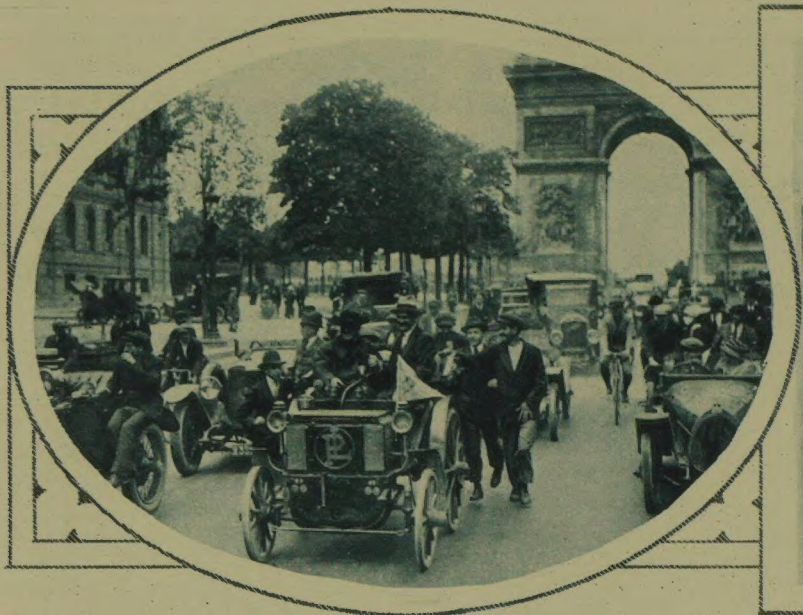
A COLORADO TOWN THAT WAS SWEEPED BY FLOODS: A GENERAL VIEW OF THE SCENE OF DESTRUCTION IN THE MAIN STREET OF PUEBLO.

The International Horse Show opened at Olympia on Saturday, June 18, and on Monday, the 21st, the King was present at a gala performance to watch the jumping for the King George V. Gold Cup for international jumping by Army officers. For the first time in its history the Cup was won by a British officer, Lieut.-Col. Geoffrey Brooke, 16th Lancers, on "Combined Training." Colonel Brooke was reported killed during the March retreat in 1918, and "Combined Training" was

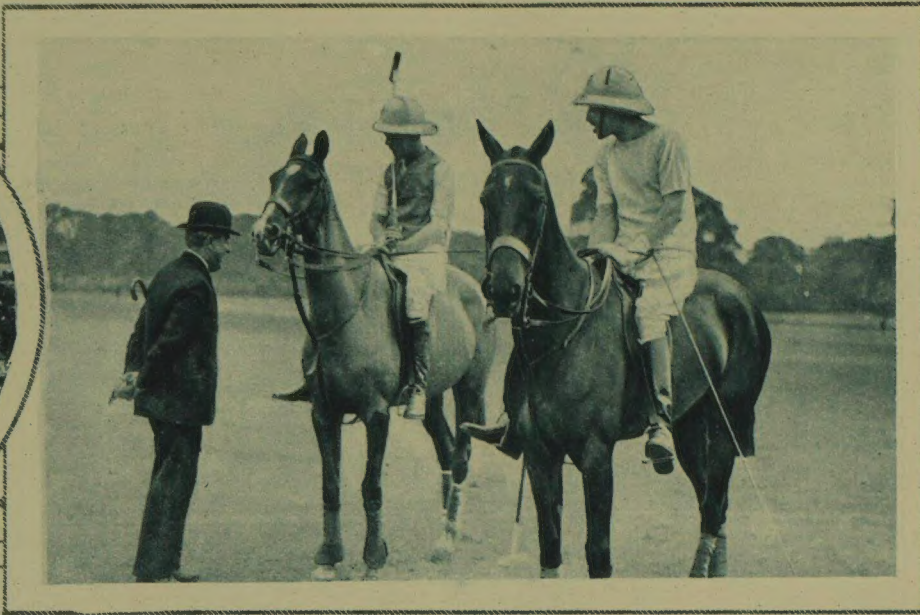
with him in France and won jumping prizes, at horse shows held "behind the line."—The bottom picture on the left-hand side shows Castle Junction, the leading thoroughfare of Belfast, at curfew time on the eve of the royal visit.—The picture on the right-hand side at the bottom shows havoc in the town of Pueblo, Colorado, which was almost totally destroyed, with great loss of life, by a cloud-burst, accompanied by the bursting of two great dams.

TOPICALITIES OF THE WEEK: NOTABLE INCIDENTS AND OCCASIONS.

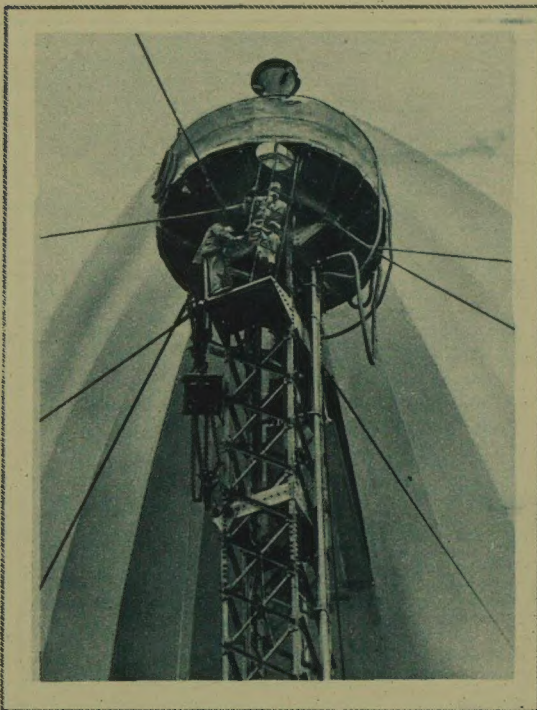
PHOTOGRAPHS SUPPLIED BY "EXCELSIOR," C.N., I.B., L.N.A., AND FARRINGTON PHOTO CO.



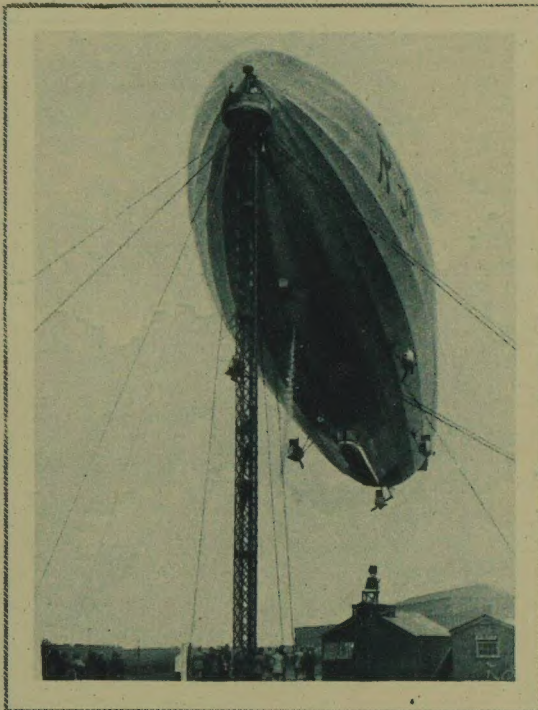
THE FIRST MOTOR-CAR BUILT IN 1891 TO PLY IN PARIS: THE ABBÉ GAVOIS' "L'ANCÊTRE," WITH AN ESCORT OF MODERN CARS.



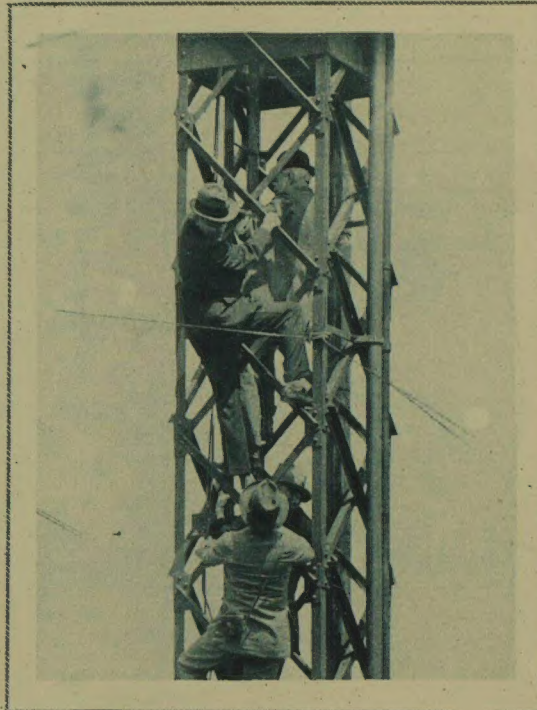
ROYAL POLO PLAYERS: THE PRINCE OF WALES AND KING ALFONSO (RIGHT) READY FOR A MATCH AT ROEHAMPTON.



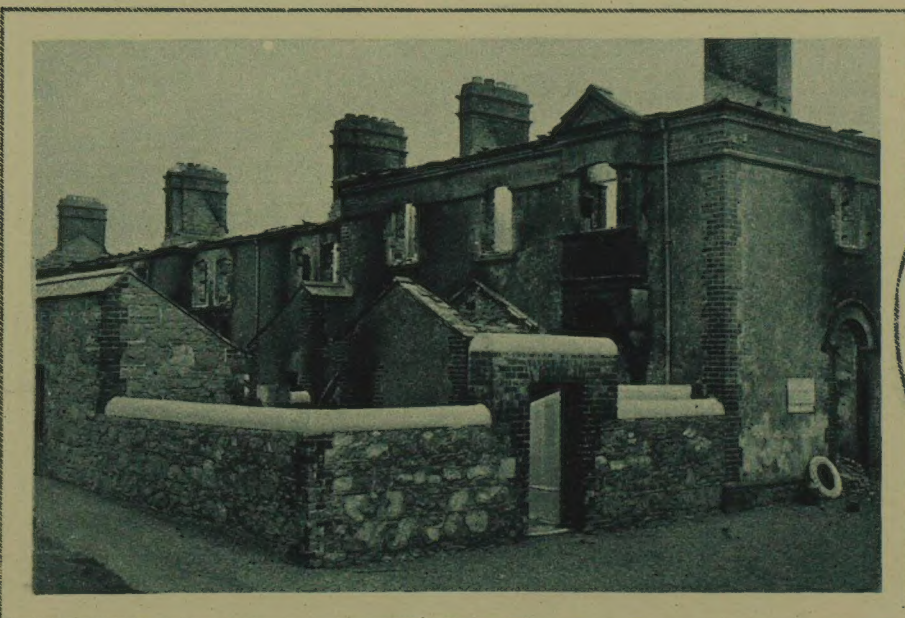
M.P.'S EMBARK FOR A TRIP IN "R 36": CLIMBING IN AT THE TOP OF THE MOORING-MAST.



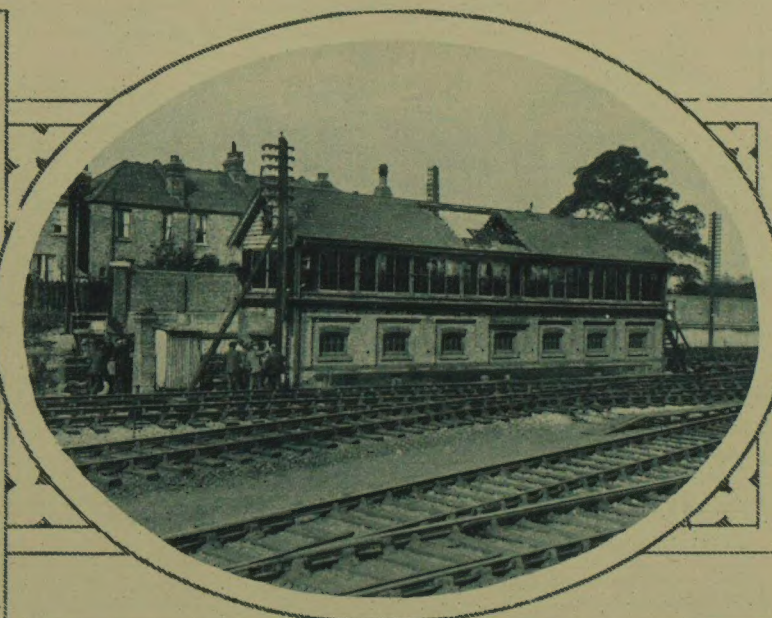
SHOWING PASSENGER M.P.'S CLIMBING THE LADDER INSIDE THE MOORING-MAST: "R 36" AT PULHAM.



WITH VENTURESOME SPIRITS OUTSIDE: M.P.'S CLIMBING THE MOORING-MAST OF "R 36."



THE OUTRAGES AT IRISH COASTGUARD STATIONS: BURNT-OUT RUINS AT MALAHIDE, ONE OF SEVEN ATTACKED.



SINN FEIN ATTACKS ON LONDON SIGNAL-BOXES: THE BOX AT BARKING AFTER THE FIRE, SHOWING THE DAMAGED ROOF.

the first motor-car, built in 1891, to appear in the streets of Paris, known as "L'Anceêtre" (the Ancestor) recently entered the Porte Maillot and passed along the Avenue des Champs Elysées, escorted by modern cars. Its owner, the Abbé Gavois (seen at the wheel), arranged to sell it for the benefit of priests in the devastated areas ruined by the war.—The Prince of Wales and the King of Spain played in a polo match, Rugby v. Roehampton, at Roehampton, on June 18. The Prince played for Rugby and King Alfonso on the other side. Rugby won by 4 goals to 3.—A party of about fifty M.P.'s went for an hour's trip in the

airship "R 36," at the invitation of the Air Ministry, on June 17, from Pulham. The first to climb the mooring-mast was Capt. J. B. Watson, followed by Mr. G. H. Roberts and Sir H. J. Mackinder. One Member came down when half-way up, but the rest embarked safely. They flew over Lowestoft and Great Yarmouth.—Seven Irish Coastguard Stations—at Malahide, Skerries, Lough Shinny, Portmarnock, Donabate, Rush, and Rogerstown, Co. Dublin, were set on fire in the early hours of June 18.—On the night of June 16, Sinn Feiners attacked a number of London railway signal-boxes.

"TWELFTH NIGHT" IN AN OXFORD GARDEN; AND POLO IN BRONZE.

TOP PHOTOGRAPH BY HILLS AND SAUNDERS (OXFORD); THE REST BY COURTESY OF MESSRS. AGNEW.



"TELL ME WHY YOU . . . BADE ME COME SMILING AND CROSS-GARTERED TO YOU": MALVOLIO AND OLIVIA IN THE O.U.D.S. OPEN-AIR PERFORMANCE OF "TWELFTH NIGHT" AT OXFORD.



PERPETUATING THE VIGOUR OF THE GAME IN BRONZE: A GROUP ENTITLED "POLO," SHOWING A PHASE OF "RIDING OFF."



THE AMERICAN "BIG FOUR" OF 1909: THE MEADOW BROOK TEAM WHICH BEAT ENGLAND—MESSRS. L. WATERBURY, M. WATERBURY, H. P. WHITNEY, AND D. MILBURN.



AN INTERNATIONAL POLO PONY: ANOTHER INTERESTING STUDY IN BRONZE, SHOWING THE POINTS OF A FAMOUS MOUNT.



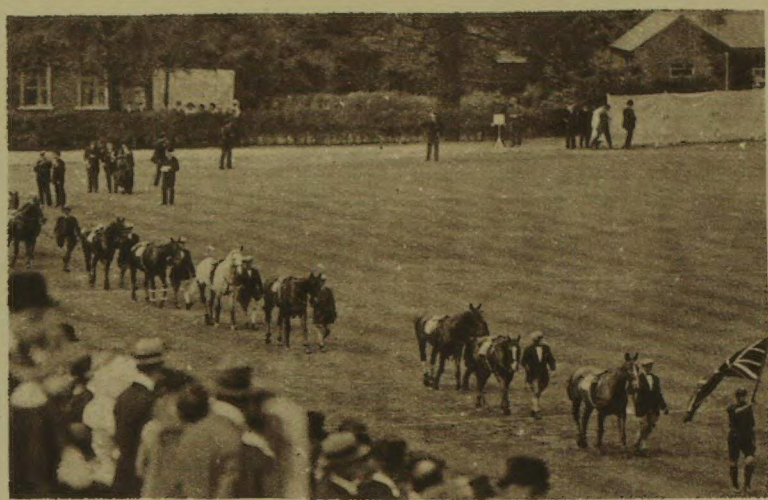
RIDING OFF: A STRIKING POLO STUDY WHICH RECEIVED HONOURABLE MENTION AT THE PARIS SALON IN 1906.

The O.U.D.S. (Oxford University Dramatic Society) gave a delightful afternoon performance of "Twelfth Night" in the gardens of Wadham on June 18. Olivia (left) was played by Miss Kitty Ashton, Viola (right) by Miss Laura Cowie, and Malvolio (centre) by Mr. G. W. Sich, of Magdalen.—The portraits and groups of horses in bronze by Mr. Herbert Haseltine, which are being exhibited at Messrs. Agnew's Galleries, Old Bond Street, are exceptionally interesting just now in view of the International Polo Tests at Hurlingham. Moreover, the proceeds

of the Exhibition, to which the price of admission is only one shilling, will be devoted to the Marchioness of Carisbrooke's "Totally Disabled Soldiers' Embroidery Industry." Mr. Haseltine was with the American Embassy in Paris during the early stages of the war, and when America came in he joined the American Army, and was one of the first organisers of the camouflage section. He has exhibited at the Academy, the Salon, and several international exhibitions, and executed bronzes for the late King Edward and the King of Spain.

ROYALTY AT HURLINGHAM: THE SOCIAL SIDE OF THE POLO TEST.

PHOTOGRAPHS BY C.N., L.N.A., AND VANDYK.



HEADED BY A SCOUT CARRYING THE UNION JACK: THE ENGLISH PONIES' PARADING BEFORE THE START.



HEADED BY A SCOUT CARRYING THE STARS AND STRIPES: THE AMERICAN PONIES PARADING BEFORE THE START.



SHOWING THE KING AND QUEEN, THE PRINCE OF WALES, QUEEN ALEXANDRA, AND KING ALFONSO IN THE FRONT ROW: THE ROYAL PARTY AT THE INTERNATIONAL POLO MATCH.



TWO ROYAL POLO-PLAYERS CHATTING WITH THE TEAMS: KING ALFONSO (LEFT) AND THE PRINCE OF WALES (WITH MAJOR VIVIAN LOCKETT).

The defeat of England by America in the Polo Test Match, at Hurlingham on June 18, was watched by the King and Queen, with many other royalties, and a great gathering of society. In the middle photograph, in the front row, from left to right, are seen the Prince of Wales (second from left), the King (fourth), Queen Alexandra, the King of Spain, and Queen Mary. Behind the Prince of Wales is the American Ambassador, Colonel George Harvey, between Princess Mary (at the left end of the second row) and Princess Victoria. Behind the King is the Princess Royal.



THE "VISITORS" INTRODUCED TO THE KING BEFORE THE MATCH: HIS MAJESTY TALKING TO MEMBERS OF THE AMERICAN TEAM.

Other members of the Royal Family present were Princess Louise Duchess of Argyll, Princess Beatrice, Princess Alice Countess of Athlone, the Duke of York, the Duke of Connaught, and Lady Patricia Ramsay. King Manoel was also there, with Queen Augusta Victoria. Both the teams were presented to the King before the match, and King Alfonso and the Prince of Wales, themselves keen polo-players, had much to say to them. A double-page of photographs illustrating the match in progress appears in this number.

A GREAT POLO CONTEST BEFORE 10,000 SPECTATORS: THE FIRST OF THE INTERNATIONAL TEST MATCHES.

PHOTOGRAPHS BY C.N. KEYSTONE VIEW CO.,

ILLUSTRATIONS BUREAU, AND TOM AITKEN.



ENGLAND SCORES: ONE OF OUR FOUR GOALS DURING THE MATCH, OF WHICH LIEUT.-COL. TOMKINSON (NO. 1) WAS RESPONSIBLE FOR THREE, AND MAJOR BARRETT (NO. 2) FOR THE FOURTH.



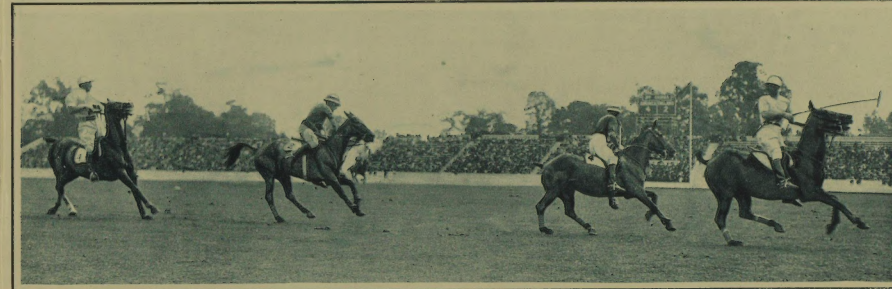
PLAY IN MID-FIELD: A RUN UP BY AN AMERICAN AND A BRITISH PLAYER DURING THE MATCH.



AMERICA SCORES: ONE OF THEIR ELEVEN GOALS, OF WHICH MR. T. HITCHCOCK (NO. 2) WAS RESPONSIBLE FOR FOUR, MR. WATSON-WEBB (NO. 3) FOR SIX, AND MR. MILBURN (BACK) FOR ONE.



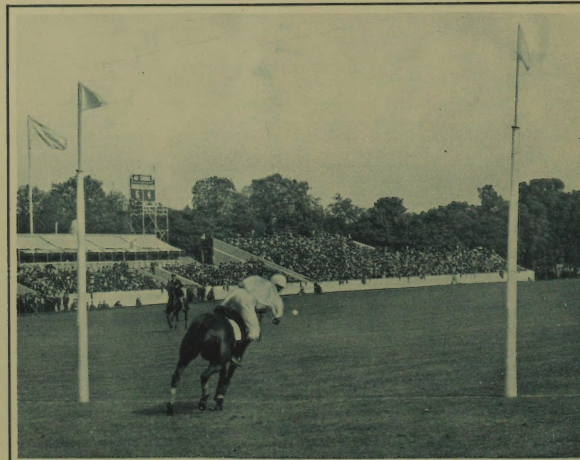
A RUN UP THE FIELD: A PHOTOGRAPH FULL OF MOVEMENT, GIVING A VERY GOOD GENERAL IMPRESSION OF FAST PLAY.



A MÊLÉE: A STRUGGLE BETWEEN MR. MILBURN, ON THE RIGHT, AND TWO OF HIS ADVERSARIES, MAJOR BARRETT AND MAJOR LOCKETT.



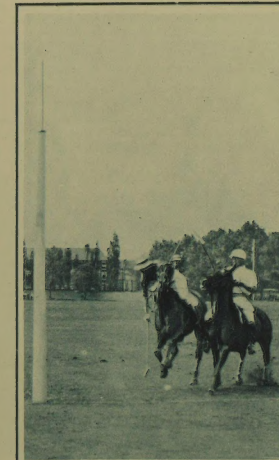
IN THE MOUTH OF THE GOAL: A SNAPSHOT OF THE BALL BETWEEN THE POSTS.



THE WONDERFUL SAVE BY MILBURN: THE GOAL WHICH ENGLAND CLAIMED BUT WAS NOT ALLOWED.



BY THE SIDE-BOARDS: COLONEL TOMKINSON (NO. 1), MAJOR BARRETT (NO. 2), LORD WODEHOUSE (NO. 3, ON LEFT), AND MR. WATSON-WEBB (NO. 3, IN WHITE).



A THRILLING MOMENT: A TUSSELE IN THE VICINITY OF THE GOAL.

The first International Polo Test Match at Hurlingham, on Saturday, June 18, ended disastrously for England, who were defeated by 11 goals to 4. This is the first time that the score in an International match has run into two figures since 1886, when England won by 14 goals to 2. The scene at Hurlingham on Saturday was a very brilliant one, the King and Queen and the Prince of Wales, and King Alfonso of Spain being amongst those present; but the British team were out-poled and outplayed by the Americans. In the fourth "chukker" they showed something like their real form, but went to pieces almost immediately afterwards. Mr. Milburn, the captain of

the American team, who has been described as the finest back in the world, played a brilliant game, in spite of the fact that he was in the doctor's hands owing to a severe strain, and up to the eleventh hour it was very doubtful whether he would be able to play. Mr. T. Hitchcock, who is only twenty-one, and Mr. Watson-Webb, who plays left-handed, also gave a brilliant display for the Americans, and Lord Wodehouse played magnificently on the English side. It was arranged that the second Test Match should take place at Hurlingham on Wednesday, June 22.

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

SOME remarkable collections are being sold this season, and new owners found for heirlooms that have been in families for generations. It is one of the incidents of the sale-room to see the sound connoisseurship of a man's lifetime dispersed to a hundred buyers. Often a complete collection, symmetrical and well-balanced, which as a whole has no equal, is disintegrated into its component parts, which will never again come

together in their entirety. Sales nowadays appeal to such a cosmopolitan audience that it is not too much to say that our old treasures are being scattered to the four corners of the earth, and American buyers are formidable antagonists for what is really fine.

Old English furniture from Raynham Hall, Norfolk, forming part of the Townshend heirlooms, was sold by Messrs. Sotheby on the 24th. A collection of Staffordshire Toby jugs and figures, mostly by Ralph Wood, at the

was convicted of correspondence with the Pretender and deprived of his bishopric and banished.

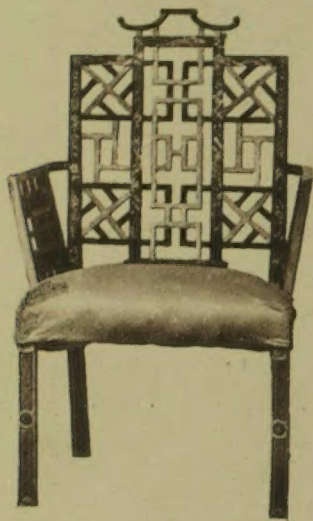
The Chippendale items in this sale were remarkable. Two settees and a set of thirteen chairs, including six large armchairs, were carved with Chinese frets, and the under-rails pierced. A remarkable mahogany commode was offered of double serpentine form, beautifully carved with scrolls, foliage, and flowers in high relief; another mahogany commode, with serpentine fronts, came forward at the same time, and a pair of rare Chinese Chippendale wall cabinets, the tops with pierced pagoda roofs. It was a wise choice for English craftsmen to turn to China for inspiration. The first stage, however, was a slavish imitation of a genius in symbolism not wholly comprehended.

Some important pictures are to be sold by Messrs. Sotheby on the 27th. Two canvases by Philibert Louis Debucourt depict the festivities of Arlequin and Scaramouche; both interiors, with these two heroes of fantastic burlesque and ballet feasting and dancing. They were exhibited in the Yussouppoff Palace, Petrograd, in 1912, and at the Musée des Arts Décoratifs, Paris, in 1920. From the collection of the late Sir Robert White-Thomson comes a Raeburn portrait of Miss Christina Thomson, painted in the artist's last years. Included among the portraits sent by Lord De L'Isle and Dudley are several from the collection of Charles I., one by H. Van Steinwyck, of the interior of a palace. This is on an oak panel, and is branded with the initials "C.R." and a crown. There is a "Virgin and Child," by Luini, and there is an interesting still-life subject, by the sixteenth-century Spanish painter Juan Labrador, of a copper bowl filled with pears, several brass and other utensils, and grapes and birds. When Charles I. was on his journey in Spain with the Duke of Buckingham, it is recorded that he bought a number of Labrador's works. Some fine full-length portraits come from the collection of Lord Willoughby de Broke, by Marcus Gheeraerts the younger, of Queen Elizabeth, Catherine Carey, Countess of Nottingham, and Lady Elizabeth Howard; and Paul Van Somer has another portrait of the latter.

Portraits of Queen Elizabeth exhibit a variety and magnificence of costume unparalleled in any other individual. Even in her sixty-fifth year this remarkable woman, as recorded by Heutznier in his "Journey into England," was "very majestic," resplendent in her crown, clad in silk shot with silver threads, and glittering with necklaces and collars of gold and pearls. There is a certain conventionality in her portraits. The portrait of the Queen here offered has the same pose and is similar to the canvas, at the age of fifty-nine, at Ditchling, in the possession of Viscount Dillon. This great royal queen-bee, around whom spun courtiers and poets—Shakespeare with his "Midsummer Night's Dream," and Spenser with his "Faerie Queene"—daughter of Henry VIII., shook Europe with her "I know I have the body but of a weak and feeble woman,

but I have the heart and stomach of a king—ay, and of a King of England, too." Marcus Gheeraerts the elder has his portrait of her at Burghley House, and he in no way mitigated the wrinkles and signs of age. This destroys the popular belief that she desired always to be made beautiful. Gheeraerts the younger, his son, has his portrait of Elizabeth, signed "M.G.", in the Duke of Portland's collection. The auction room carries on no personal feuds. If "misery acquaints a man with strange

bedfellows," the record of posterity in the auction catalogue is similarly no respecter of persons. Queen Elizabeth would turn in her grave to be *vis-à-vis* with the Countess of Nottingham. At the Guelph Exhibition in London in 1890, belonging to the Thynne family was a gold sardonyx ring, which is held to have been the ring which Elizabeth gave to the Earl of Essex after his condemnation, with the request that if he sent it to her it was a symbol to implore her mercy and pardon. He did send it, but it never reached Elizabeth. On her death-bed the Countess of Nottingham, whose portrait is here to be sold, sent for Elizabeth to ask her forgive-



FROM THE DUKE OF BEAUFORT'S COLLECTION: AN OLD ENGLISH LACQUER ARM-CHAIR OF CHIPPENDALE "CHINESE" DESIGN.

A sale at Christie's on June 30 includes a set of eight old English lacquer arm-chairs (of which the above is one), the property of the Duke of Beaufort. The backs and arms are pierced with key-pattern in black and gold, and the borders decorated with Chinese landscapes and characters.

By Courtesy of Messrs. Christie, Manson and Woods.

same sale, was overshadowed by the importance of the furniture. A fine set of eight George I. chairs, carved in walnut, with claw-and-ball feet, had the arms of the armchairs terminating in eagles' heads. These were in date 1720 to 1730, when Townshend was Secretary of State in Walpole's Ministry. Walpole, the hard-riding Norfolk squire, was in the Ministry of Townshend, his brother-in-law, but when he took the helm he resolved, as he said, that "the firm should be Walpole and Townshend, not Townshend and Walpole," and these chairs come from the old Norfolk seat, and belong to the days when the Earl of Mar proclaimed the Pretender as James VIII. of Scotland and James III. of England, when Bishop Atterbury of Rochester



A DRAGON-GUARDED BEDSTEAD: A FINE EXAMPLE OF OLD ENGLISH LACQUER IN THE CHIPPENDALE "CHINESE" TASTE.

The Duke of Beaufort's old English lacquer furniture to be sold at Christie's on June 30 includes this bedstead "in the 'Chinese' Chippendale taste." The canopy is surmounted by a gilt dragon at each corner, and in the centre by a bunch of foliage in gilt metal. The whole is decorated in black-and-gold lacquer.

By Courtesy of Messrs. Christie, Manson and Woods.

ness for suppressing this token. Transported with rage, the Queen shook the dying Countess in her bed, exclaiming, "God may forgive you, but I never shall." At the same sale the Duke of Grafton has a Reynolds portrait of Richard Stonehewer, the friend of Thomas Gray, the author of "An Elegy Wrote in a Country Churchyard," and two delicious Paul Sandbys, signed and dated 1767, of the Town Gate and the Norman Tower, Windsor Castle.

Messrs. Christie, on June 30, dispose of old English lacquer and French furniture, the property of the Duke of Beaufort and the fifth Marquess of Hertford. English lacquer was at best an echo of Oriental glories, and a parallel imitation of Dutch and French efforts to emulate the East. It is doubtful if this art can be conducted successfully in a climate such as ours. Even cinema photography finds clearer atmosphere necessary. However, a series of old English lacquer commodes stands for the "Chinese taste," with landscapes where "lawless grotesques under the notion of men and women float about, uncircumscribed by any element, in that world before perspective." An interesting item in the Cressent manner is a Louis XV. parqueterie commode of serpentine shape; it should appeal to moderns by reason of its Cubist design, really and literally a cube pattern of various woods. Mounted with ormolu escutcheon borders, and corners chased with foliage, it is a fine piece, stamped "J. Schmitz M.E." A wonderful lacquer bedstead in Chinese Chippendale taste (here illustrated) the back pierced with Oriental lattice work, and having a pagoda top, and the canopy surmounted by four flying gilt dragons, suggests the Arabian Nights and dreams of Chinese necromancers. It is as un-English a bed as anyone could imagine. Its restlessness of design would wake the dead.



DECORATED WITH CHINESE LANDSCAPES IN BLACK AND GOLD: AN OLD ENGLISH LACQUER KNEE-HOLE TABLE FROM THE DUKE OF BEAUFORT'S COLLECTION.

Like the other articles here illustrated, to be sold at Christie's on June 30, this table comes from Badminton, the Duke of Beaufort's seat in Gloucestershire.

By Courtesy of Messrs. Christie, Manson and Woods.

THE ENGLISH HOME OF WASHINGTON'S ANCESTORS: SULGRAVE MANOR.

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LAID OUT UNDER THE DIRECTION OF LADY SANDWICH AND SIR REGINALD BLOMFIELD, R.A.: THE GROUNDS OF SULGRAVE MANOR AS RESTORED.



"THIS GREAT SHRINE OF INTERNATIONAL FRIENDSHIP": SULGRAVE MANOR FROM THE SOUTH-EAST, AFTER THE PICTURE BY STEPHEN REID.



THE ORIGIN OF THE STARS AND STRIPES: THE WASHINGTON ARMS, ON A WINDOW.



SHOWING THE OLD FIREPLACE, UNCOVERED DURING THE RECENT RESTORATION, AND "PERIOD" FURNITURE PRESENTED: THE DINING HALL.



A RELIC OF THE ANCIENT DAYS: AN OLD DOOR, WITH CURIOUS LOCK.



WITH ORIGINAL WASHINGTON LETTERS, AND A PORTRAIT PRESENTED BY THE EMPIRE STATE SOCIETY: THE ROOM OVER THE PORCH.

Bonds of sentiment, invisible but stronger than steel, unite British and American hearts in a common veneration for the old home of George Washington's ancestors, Sulgrave Manor in Northamptonshire, which was bought in 1914, by the British-American Peace Centenary Committee, to commemorate a hundred years of peace between the two nations. In order to use it as a shrine of pilgrimage and a concrete symbol of Anglo-American amity, the Sulgrave Institution was founded both in Great Britain and the United States. For Tuesday, June 21, was arranged the formal dedication of the house to this high purpose by Colonel George Harvey, the new American Ambassador, Chairman of the British branch



CONTAINING SOME OF THE FURNITURE PRESENTED BY PROMINENT AMERICANS, INCLUDING LADY LEE OF FAREHAM: THE CHIEF BED-CHAMBER.

of the Institution, with the Chairman of the American branch, Mr. John A. Stewart, of New York, as chief spokesman of the presentation committee. The house has been restored by Sir Reginald Blomfield, R.A., the well-known architect, and the beautiful gardens have been laid out under the direction of Lady Sandwich. The aim is to make the building a museum of documentary, pictorial, and other records. The Sulgrave estate was bought from Henry VIII. in 1539 by Lawrence Washington, Mayor of Northampton, who built the house. Its subsequent history and the family descent to George Washington are told in a pamphlet published by the Sulgrave Institution (1, Central Buildings, Westminster).

ASCOT FROM THE AIR: A BIRD'S-EYE VIEW OF COURSE AND CARS.

PHOTOGRAPHS BY AEROFILMS, LTD



1. THE MOTOR ASCOT: THE MASSES OF CARS LIKE LOCUSTS ON THE GREEN SWARD ON GOLD CUP DAY.

Royal Ascot this year was remarkable for its road scenes and its romantic racing, most of the big races being won by rank outsiders. Favoured by glorious weather, patrons of the royal meeting were not troubled by the absence of trains, as our pictures show, the journey from town being made by myriad motor-cars and motor-coaches. From a social point of view, the meeting was quite as brilliant as any in pre-war times. Honoured by the presence of the King and Queen and other members of the Royal Family, the scenes in the Royal Enclosure were

2. ASCOT'S BEAUTIFUL SETTING: AN AIR VIEW OF THE COURSE AND THE COUNTRY BEYOND.

wonderful, the weather affording the ladies every opportunity to display their latest frocks. Many notable people came down by the democratic motor-coach, and the parks of motor vehicles of every description were one of the outstanding features of the gathering. The top photograph of the two above shows a bird's-eye view of this great concourse of motors, looking like a swarm of locusts settled on the green sward. The lower photograph gives a fine idea of the beautiful setting in which Royal Ascot takes place, the surrounding scenery being

[Continued opposite]

AN AIRMAN'S VIEW OF THE GOLD CUP: LOOKING DOWN ON ASCOT.

PHOTOGRAPH BY ARROFILMS, LTD



JUST BEFORE PERIOSTEUM PASSED THE POST: AN AERIAL "SNAPSHOT" OF THE BIG RACE.

Continued.

clearly seen. The Grand Stand is in the centre of the picture on the left, with the Royal Enclosure and the Paddock further on. The large photograph reproduced above shows a bird's-eye view of the course whilst the race for the Gold Cup was being run. The horses can be plainly seen opposite the stands, just before the winning post was reached. At the bottom of the photograph on the right is the Paddock, then the Royal Enclosure, and next the stands. Opposite, on the public side of the course, the parks of motor-cars are again seen. The

racing romance of the meeting was the victory of Periosteum in the Gold Cup. This horse, who is owned by a Peterborough farmer, Mr. B. Irish, who hitherto has not taken a conspicuous part in racing affairs, was bought as a yearling for 285 guineas, and did not win his first race until a year ago, when he took the modest Walmer Plate of £100 at Folkestone. Happy Man, who ran second in the race, once changed hands for 15 guineas. On the other days of the meeting "outsiders" took nearly all the big prizes.

BOOKS OF THE DAY

By E. B. OSBORN.

IT is far too hot at the moment of writing to read profound literature, even if there were anything new of consequence, and I rejoice at finding in

the queue of books for the most part without distinction, nay, even indistinguishable, the best collection of golfing memories that has been, or ever can be, written. It is a piece of literature, moreover, and worthy to be set alongside Nyren's chronicle of the Hambledon worthies, which might have been the work of a rustical Sir Thomas Browne with a taste for village cricket—an impoverished, yet blithely contented descendant of the learned and fantastical Norwich physician, who had fallen from high rank (after the fashion of Mr. Hardy's Priddles or Paradells and Durbeyfields or D'Urbervilles) and the contemplation of the antres of eternity and shadows of a magnitude, and so regained touch with the sweet, homely soil without losing a touch of his essential nobility. And to purify the stagnant yet hectic atmosphere of Fleet Street at midsummer, it brings in the quick, sea-fragrant airs of a little grey city far away in the North, the bitter but wholesome breezes of the links of the Royal and Antient, even on "a very cold day just like eating snowballs all the way round." In a ballad of musical and tantalising conceits Henley prescribed thoughts and images to while away the long, languid moments of a torrid afternoon

Dark aisles, new packs of cards,
Mermaids' tails, cool swards,
Dawn dews and starlit seas,
White marbles, whiter words—
To live, I think of these.

But the whitest and coolest word of all is St. Andrews, for who that has ever been there at midsummer—especially if he be a golfer who knows well how to make the wind an ally in his long game—can forget that there was always a rhythm of coolness from the sea on the hottest afternoon?

Beyond all shadow of doubt "FIFTY YEARS OF GOLF: MY MEMORIES" (Unwin; 12s. 6d. net), by Andra Kirkaldy of St. Andrews (Ben Savers once addressed a card to him thus: "Andra, Hell Bunker, St. Andrews"), is the best golfing book that ever happened. The words of the second greatest Fifer (Field Marshal Earl Haig is the greatest, at any rate outside the circuit of the golfer's mind) have been transcribed by Mr. Clyde Foster (as, perhaps, Nyren's were by Cowden Clarke), but the familiar intonation can always be overheard. Andra's stories have gone out into every part of the world where golf is played; some of them have at times returned to their only begetter so changed that he could not see why people laughed at them. Here are the authentic originals, and also many which have not yet been told in England. An example of the former kind is the story of the Bishop of London and Andra in Hell Bunker, which is almost always wrongly narrated among the Sassenach. The Bishop's ball lay there in an almost unplayable position, but he hit it so deftly with his niblick "that it sprang up in the air like a bird in the direction of the hole." And Andra said: "You got out of Hell very well, Bishop. When ye dee, mind and tak' yer niblick wi' ye." A gloss on that story (though some authorities insist it is the original version) is that of the minister who said to his caddie: "Shall I play in the line of yon steeple?" and

received the reply: "Na, na, ye manna dae that. If you play on the U.P. Kirk, ye'll get into Hell." It is so clever as to be manifestly a corollary—and you cannot even smile at it, any more than at Swift's pretty play on Mantua and Cremona or my own adaptation of a Virgilian line—

Infandum, regina, jubes renovare dolorem,

when asked to lecture on Burns at the capital of what were then the North-West Territories after almost being "clodded" (only there were no clods handy) at a Burns dinner the year before for quoting some of the conclusions of Henley's

difficult to think of Gladstone, or even Disraeli, toiling through the links, losing their tempers or even their temperaments in abysmal bunkers, and even being contumeliously rebuked by caddies, whose attitude towards the amateur golfer is that of an Abernethy towards a rebellious patient. Mr. Balfour stands the critic ordeal better than other political personages, such as Mr. Asquith. "Botheration," Andra tells us, was the limit of Mr. Balfour's safety-valve language, and the richness of his voice made it sound like a benediction. "I never knew a gentleman with such a rich voice as Mr. Balfour," says this G.O.M. of professional golf in a characteristic little personality-sketch. "When he would say 'Good shot!' to me, it was like somebody ringing a bell in my ear; and his smile at a good shot of his own was a grand thing to see. He always seemed to play golf for the good he got out of it, and his form was for that reason most consistent."

But the greatest man of all among golf-playing celebrities was, in Andra's opinion, Earl Haig, who would talk to him in "braid Scots," as became a fellow Fifer, and receive with fitting humility the warning that he must not expect to be as good a golfer as he was a soldier. Andrew Lang was another and earlier friend, and we are told how he used to say that golf should make men live longer lives and better lives, provided they enjoyed the game and did not go round in a bad temper because they could not beat "bogey" or suffered from bad luck. No doubt there is too much psychology in golf as it is played to-day by anxious votaries. Caddie's sarcasm, at its richest and raciest among the ancient satellites of St. Andrews, was a bitter medicine for the vain and incompetent player who kept his eye on his *ego* rather than on his ball. "What line shall I take?" asked one of these gentry, and the crushing reply of his caddie was: "The North British line home, Sir, I think." The caddie who warned his employer not to give up the hole (after ten strokes wasted in a bunker) on the score that his opponent might "drop doon deid" before holing out, was a dour, Covenanting type.

These are specimens taken haphazard out of a thousand-and-one anecdotes, all of which are worth their space. Very pleasant are the appreciations of Andra by old and young professional friends, which are given at the beginning of the book. Alec Herd, who has known him ever since, as a small truant boy, he lived up to the cheery, golf-nursery lines—

Gowffing a' the day,
Daein' nae wark ava,
Rinnin' about wi' a bag o' sticks
After a wee bit ba'—

recalls the days when Andra and he used to write love-letters to the lassies and read them over to each other. Abe Mitchell remembers him saying he should "follow the siller like every wise man," Harry Vardon says "Andra looked at everything and everybody with his own eyes, and he never called a spade anything but a spade"; and J. H. Taylor, in a tone of elegance touched with emotion (he writes as well as he speaks) sums up the many manly qualities of one who is an honour to his beloved game and has the affectionate regard of all true golfers all the world over.



ITALIAN EMERGENCY "MONEY": ADVERTISEMENT DISCS OF LIGHT METAL ENCLOSING A STAMP ON ONE SIDE UNDER A TRANSPARENT MICA COVER.

The scarcity of small change in Italy caused the use of postage stamps, which became much soiled in circulation and indistinguishable from stamps that had passed through the post. Commercial firms ingeniously issued light-metal discs lettered with advertisements of their business and enclosing on the other side a postage stamp (in the above cases, 10 centesimi) under a transparent mica cover. These proved readily acceptable. The two here shown were issued by (left) Messrs. Pirelli, Milan, advertising rubber heels, waterproofs, and so on; and (right) the New Mercantile Bank of Milan, with the design of a ship and Latin motto, "Navigare necesse est" (It is necessary to sail).

Terminal Essay. The Bishop is his genial self in Andra's narration, and this story and others of celebrities of the day show what a levelling influence golf can be. A Liberal friend of mine once said—with an air of one who was fearful of falling into blasphemy—"I cannot somehow conceive of Gladstone playing golf—no, it is beyond my powers of imagination." But it is not really

earlier friend, and we are told how he used to say that golf should make men live longer lives and better lives, provided they enjoyed the game and did not go round in a bad temper because they could not beat "bogey" or suffered from bad luck. No doubt there is too much psychology in golf as it is played to-day by anxious votaries. Caddie's sarcasm,



PAINTER OF THE COLOUR-PICTURES OF DOGS REPRODUCED IN THIS NUMBER: M. LÉON DANCHIN, THE FAMOUS FRENCH ANIMAL ARTIST.

M. Léon Danchin's recent exhibition at the Galerie Devambez in Paris has had an immense success, and established him, in the eyes of Parisians and foreign visitors alike, as an artist who will achieve world-wide repute. He was born at Lille in 1837, became a pupil of the sculptor Jacques Merculiano, and at seventeen gained admission to the Salon with two works which already showed thus early his talent as a delineator of animals. He served throughout the war, and trench life restricted him to the use of the pencil, so that he was diverted from sculpture to drawing and water-colour.

POPULAR DOGS PAINTED BY A FRENCH ARTIST: BORZOIS AND SETTERS.

FROM THE PAINTINGS BY LÉON DANCHIN. BY COURTESY OF THE ARTIST AND OF THE MAISON DEVAMBEZ, PARIS, WHO PUBLISH PROOFS



USED IN ITS NATIVE COUNTRY FOR THE NATIONAL SPORT OF WOLF-HUNTING: THE BORZOI, OR RUSSIAN WOLF-HOUND, RATHER RESEMBLING OUR GREYHOUND EXCEPT FOR ITS ROUGH COAT.



UNEQUALLED AS SPORTING DOGS FOR THE GUN: A BRACE OF ENGLISH SETTERS (LEFT AND RIGHT), WITH AN IRISH SETTER (IN THE CENTRE)—A PAINTING BY LÉON DANCHIN.

The Borzoi (known on the Continent as the Barzoi) or Russian Wolfhound, although not extensively kept or shown in this country, is a most attractive dog. As its name implies, in its native country it is used for the great national sport of wolf-hunting. Of the English setter it can be truly said that, as a sporting dog for the

gun, it has no superior, and it is certainly doubtful whether it has any equal. The Irish setter, like many other breeds, has been somewhat spoilt, its sporting instincts having been subjugated to its show points. Nevertheless, there are a few sound kennels of sporting dogs left in Ireland, where the working dog can be still found.

THE DOG-LOVER'S NEW FAVOURITE: THE ALSATIAN WOLF-HOUND, IMMENSELY POPULAR HERE SINCE THE WAR.

FROM THE PAINTING BY LÉON DANCHIN. BY COURTESY OF THE ARTIST AND OF THE MAISON DEVAMBEZ, PARIS, WHO PUBLISH PROOFS.



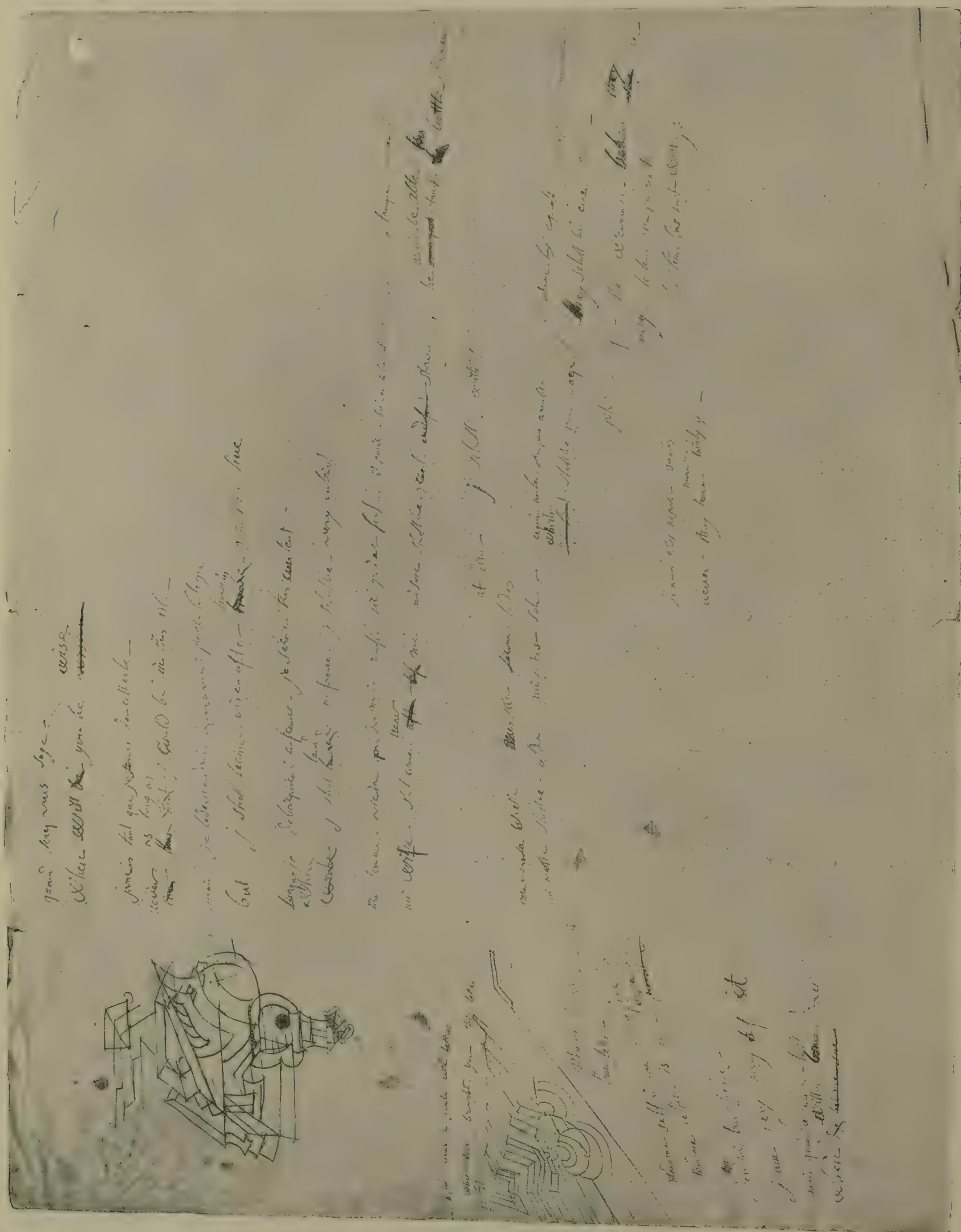
A BREED THAT HAS JUST HAD A SHOW IN LONDON: ALSATIAN WOLF-HOUNDS—A PAINTING BY LÉON DANCHIN. THE WELL-KNOWN FRENCH ANIMAL-ARTIST.

M. Léon Danchin, three of whose charming studies of dogs we are enabled to reproduce in this number, may be described as a modern French Landseer. A portrait of him, with some particulars of his career, is given on our "Books of the Day" page. "The Alsatian Wolf Dog," writes Lieut.-Col. J. T. C. Moore-Brabazon, Hon. Sec. of the Alsatian Wolf Dog Club, "is a dog that of all animals is the most international. Its origin is very old, and there is evidence that it existed as a species 500 years ago. It must have arisen from the crossing of a wolf with a sheep dog. . . . Much of its development is due to the Germans. . . . Prior to the war it was little known in this country." It then had no distinct name, being variously known as Chien Loup, Continental Sheepdog, Loup de Lorraine, Police Dog, or Malinois. The club's first care was to establish a standard designation. In Germany, owing to its wonderful

intelligence and powers of tracking and scent, the Alsatian Wolfhound was used by the police for hunting criminals, in which capacity it was extremely successful. It was extensively bred and used both in France and Switzerland for similar purposes, with equal success. In England this handsome breed has not been taken up so far either as a sheep dog or as a police dog, but its rise in the dog fancy is remarkable, and at the present-day shows it draws very full classes. In appearance it somewhat resembles the wolf, its clean well-cut face, excellent coat, keen yet kindly eyes, well-set ears, and its perfect carriage, make at once a strong appeal to all lovers of the "friend of man." Its popularity is shown by the fact that, for the Alsatian Wolf Dog Show arranged to be held on June 24 at the Horticultural Hall, there were 450 entries. (Copyrighted in the United States and Canada.)

NAPOLEON'S EARLIEST "DEVOIR" IN ENGLISH AT ST. HELENA.

FROM THE ORIGINAL IN THE POSSESSION OF MME. HENRY OLPHE-GALLIARD, OF LYON. PHOTOGRAPH OBTAINED BY M. CANTINELLI.



WITH SENTENCES OF HIS OWN INVENTION AND MARGINAL SCRIBBLINGS: AN EXERCISE IN TRANSLATION FROM FRENCH INTO ENGLISH, WRITTEN BY NAPOLEON AT ST. HELENA IN 1816. (FACSIMILE REDUCED ABOUT ONE THIRD.)

Napoleon knew no English till he went to St. Helena, where Las Cases began to teach him on Jan. 17, 1816. After twenty or twenty-five lessons he could read English easily and express his wants in writing, but he never mastered pronunciation. This autograph exercise, one of the first, was brought from St. Helena by General Bertrand, and has passed by inheritance to Mme. Henry Olphe-Galliard, of Lyon, where it recently figured in a Napoleon Centenary exhibition. The French sentences for translation were evidently invented by the Emperor himself. They are of deep personal interest. The manuscript reads: "Quand serez-vous sage? When will you be wise? Jamais, tant que je serais dans cette 'isle.' Never, as long as I could be [sic] in this isle. Mais je le deviendrai après avoir passé la ligne. But I shall become wise after having passed the line. Lorsque je débarquerai en France, je serai très content. When I shall land in France, I shall be very content. Ma femme viendra près de moi, mon fils sera grand et fort, il pourra boire sa bouteille de vin à dîner; je trinquerai avec lui. Mi

wife shall come near me, my son shall be great and strong: he will be able to drink his bottle of wine at dinner: I shall — with him. Ma mère sera vieille, mes sœurs seront laides, ce qui ne leur sera pas agréable; elles seront toujours coquettes, car les femmes se croient toujours jolies. Jamais elles ne passent trente ans. (The translation here is illegible: it should be as follows: My mother will be old. My sisters will be ugly, a fact that will not be agreeable to them. They will always be coquettes, for women always believe themselves pretty: they never pass thirty years.) Le temps n'a pas d'ailes. The time has not wings. (In the left margin) Qui vous a porté cette lettre? Who has brought you this letter? Madame Selton est donc partie? Madame Selton is then departed? J'en suis bien fâché. I am very sorry of it. Quand reviendra-t-elle? When will she come back?" The lady mentioned was probably Mrs. Skelton, wife of Colonel Skelton, an official of the India Company. They showed much kindness to the French exiles, but left St. Helena on Dec. 31, 1815.

PRIME ENGLISH!—THE BUTCHER AIDS THE BABY-WEEK MOVEMENT.

DRAWN BY S. BEGG.



WEIGHING BABY IN A BUTCHER'S SCALES: AN IMPORTANT REQUIREMENT IN CHILD WELFARE, DIFFICULT TO FULFIL IN OUT-OF-THE-WAY PARTS OF THE COUNTRY.

One of the most important things in connection with child welfare is the regular weighing of the babies, a requirement which is a little difficult to fulfil by visitors in out-of-the-way places. Here an obliging butcher comes to the rescue with the scales from his cart. The National Baby Week Council, of which the Queen is Patron and the Prime Minister President, has organised the fifth annual celebration of the National Baby Week, to be held from July 1 to 7. Its object is to promote the welfare of the nation's children by holding shows and dis-

seminating knowledge useful to mothers. In aid of the Council's "Save the Babies" Fund, a variety entertainment and *thé dansant* was arranged for June 24, at Claridge's Hotel, by Mrs. Cyril Tankerville Chamberlain. Among other artists who promised their services were Miss Violet Lorraine, Miss Suzanne Sheldon, Mr. Nelson Keys, Mr. Leon M. Lion, Mr. Basil Rathbone, and Mr. George Tully. All information regarding the Child Welfare movement can be obtained from Miss M. S. Gray, 5, Tavistock Square.—[Drawing Copyrighted in the U.S. and Canada.]

A SURVIVAL OF REGAL SPLENDOUR IN ASIA: IMPERIAL ANNAM—ITS FIRST EMPEROR TO BE PHOTOGRAPHED.

PHOTOGRAPHS SUPPLIED BY THE AGENCY

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THE EMPEROR KHAI-DINH AS SPORTSMAN: THE IMPERIAL RULER OF ANNAM IN SHOOTING COSTUME, AFTER WILD DUCK.



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THE YOUNG CROWN PRINCE OF ANNAM: HIS HIGHNESS VINH-THUY.

With the downfall of the Chinese monarchy and the annexation of Korea by Japan, the Imperial Court at Huế, the capital of Annam, was left as practically the last stronghold of regal splendour as developed among the yellow races on the continent of Asia during twenty or thirty centuries. Annam, on the east side of Indo-China, between Cochinchina and Tongking, is under the protection of France, and Annamite soldiers were employed by the French on the Western Front during the Great War. "French intervention in the affairs of Annam," says the "Statesman's Year-Book," "which began as early as 1787, terminated in a treaty signed on June 6, 1884, and ratified at Huế on

February 23, 1886, by which a French protectorate has been established. The King Khai-Dinh, who succeeded to the throne in 1916, governs the country, assisted by a Council of Ministers, in accordance with the wishes of the French Government." Annamite functionaries, under French control, administer all internal affairs. The four chief Ministers are known as "the four Pillars of the State." Our photographs are said to be the first that have been taken of an Annamite sovereign, no previous Emperor having ever consented to face the camera.

LEARNING ITS "A,B,C": A SHOW JUMPER AS ITS OWN INSTRUCTOR.

DRAWN BY LIONEL EDWARDS.



OBTAINING "NATURAL BALANCE" BY CLEARING LOW BARS OF IRON PIPING: A SHOW JUMPER'S EARLY TRAINING IN COLONEL RODZIANKO'S RIDING SCHOOL AT WINDSOR—WITH A MIRROR ON THE WALL.

Colonel Rodzianko's methods of training show jumpers were fully explained by Mr. Lionel Edwards in his article in our issue of June 18, where his double-page drawing illustrated the general appearance of the school, with its mirrors, posters, gramophone, and noisily applauding spectators, to accustom horses to the show ring. "The horse, after being taught to obey its instructor's voice, teaches itself by jumping low obstacles. It learns in this way, not to jump, but to obtain what the Colonel calls natural balance. This is done by lunging the

horse (riderless, of course) round its instructor over a series of obstacles about 18 in. to 2 ft. high. As the horse is travelling in a circle, he must always negotiate the obstacles at an angle, and the obstacles being of uneven height and differently spaced, he must keep his attention on what he is doing, and continually change his balance and shorten or lengthen his stride. Otherwise he will bang his legs, and, as the obstacles are iron piping, he will not do this oftener than he can help!"—[Drawing Copyrighted in the United States and Canada.]

Garden talk —
 "What John wanted to grow"



Page 2 from Evelyn's Diary.

"Father sed we was to look after the flower garden cos he's busy growing pertatos and things to eat. We was each to have a little patch and grow what we liked best. Margaret chose marigolds to match her hair and I chose pansies. Little John was a long time thinking, then he sed he'd grow Bird's Custard. We did larf, and he cried, becos he's only little, but Mother patted his head and sed he was a good judge of a good thing."

Bird's Custard

good at all times, is never better than with the fruits in season.

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THE WORLD OF MUSIC.

By EDWARD J. DENT.



A FESTIVAL OF BRITISH MUSIC.

THE British Music Society is in the midst of its annual congress as I write. Its opening concert on June 14 was thinly attended, but it was a remarkable illustration of the modern musical movement in this country. The programme took nearly three hours, which is much too long for any concert; but, as it was, there were various complaints that certain people were left out who ought to have been put in. When I look back to the International Musical Congress of 1911, and recall the monstrous exhibition of English music that was offered to our foreign guests,

A VERY FAMOUS PIANIST:
M. BENNO MOISEWITCH.

A recital by M. Moiseiwitch is invariably a pure delight, as whatever composer he plays he always reaches a degree of perfection that is attained by but few pianists.

one feel more ashamed than proud of English music; the fact was that the committee of that occasion was determined not to let itself be captured by any one clique, and the result was that it was captured by a number of composers whose works ought never to have been heard at all. In those days there was a certain feeling of suspicion, if not of hostility, towards the younger men. Those younger men are now middle-aged, and some of them figured on this year's programmes. The whole festival, indeed, has taken little notice of the composers who are under forty. But in these days we have much more confidence in the young; it is the middle-aged who are in danger of being forgotten. Youth was represented, and brilliantly too, by the conductors, Mr. Eugene Goossens and Mr. Adrian Boult.

There is a general vague impression among musicians that Mr. Josef Holbrooke and Mr. Cyril Scott are composers to whom justice has never been properly done. On such occasions as these

things." So they are given their chance, and their reputations remain much the same as before. I incline to think that the best thing would be for them to go into partnership, for each has qualities in which the other is lacking. Mr. Holbrooke appears to be quite out of touch with the modern world. He still writes a language derived mainly from Wagner and Liszt, but he justifies it by the extraordinary vitality and energy of his music. It is often clumsy and ill-balanced; lucidity, scholarship, elegance are qualities of which he has no conception whatever. But, apart from certain works which seem to have been written mainly in order to annoy or to poke fun at certain people whom it would have been more dignified to ignore entirely, Mr. Holbrooke's music has nearly always a force and flow which compels attention. The Prelude to his opera "Bronwen," which headed the British Music Society's programme, certainly represented him at his best.

Mr. Scott's pianoforte concerto is described by the composer as conveying "impressions of Bach

There is something of the same unearthly remoteness about Mr. Holst's symphony, "The Planets." Mr. Holst is at this moment the most problematic of our native composers. "The Planets" and "The Hymn of Jesus," whether one likes them or not, are works of overwhelming force and originality. Mr. Holst is one of those composers who see things on the colossal scale. He has certain affinities with Gustav Mahler in this respect, although the materials of his music and most of its intention are quite different. But both composers revel in the employment of gigantic orchestras and in the handling of daring and novel orchestral effects. Both of them are attracted by vast and more or less mystical ideas, expressed in terms of ponderous and overpowering rhythms. They differ absolutely in their musical material, for Mahler's work is deeply rooted in the Viennese tradition, and Mr. Holst has taken the greatest trouble to eliminate from his music as far as possible all trace of tradition. Nevertheless, he has his musical ancestors. He still owes something to Stanford and Parry, to the short-lived folk-song movement, and also to "L'Apprenti Sorcier"—a work which is one of the notable landmarks in the history of music. I remember how when I first heard it—I think in 1898—an old lady sitting near me remarked pathetically, "But it sounds all wrong!" It is one of the most remarkable things about Mr. Holst's music that, whatever incredible combinations of notes he chooses to write, they never by any chance sound anything but perfectly right and logical. He is, indeed, rather like Maeterlinck's "Destiny"—I quote from an erratic memory—inexorable, ineluctable, indigestible, unendurable. . . . Unendurable, that is, in a quite serious sense, in the appalling violence of his emotional vision. They are sometimes very gruesome realities that he sees, but there is no getting away from them. One has simply

PLAYER AT THE RUSSIAN
FESTIVAL CONCERTS: M. ALEX.
ANDRE BOROVSKI.

The manner in which M. Borovski played the piano part of Scriabin's "Prometheus" will remain in the memory of all those who were lucky enough to be present at that concert.

THE COMPOSER OF "PETROUSHKA": M. IGOR
STRAVINSKY.

The music of M. Igor Stravinsky is well known to Londoners. Have they not heard and admired it in "The Fire Bird," "Petroushka," "The Rite of Spring," and in the "Symphony for Wind Instruments"?

Photograph by J. Sydney Loeb.

on a supposed journey to China." Whether it was Bach or Mr. Scott that made, or was supposed to have made, the supposed journey to a supposed China does not very much matter, since Mr. Scott's learned biographer, Dr. Eaglefield Hull, considers the concerto to bear more resemblance to Handel. The casual listener might find himself reminded more of Grieg, of Delius, and of the Rhine-maidens in their mature years. Perhaps it was the "Chinese" element which Mr. Scott derived from Bach, who was himself the composer of a "Chinoiserie." In any case, the concerto was a very effective bouquet of glittering fireworks, and brought an agreeable air of frivolity into a programme which for the most part presented British music in an extremely severe and strenuous mood.

The spirit of Delius was again apparent in a work of very different temperament—Dr. Vaughan Williams's Romance for violin and orchestra which takes its title from Meredith's poem, "The Lark Ascending." Miss Marie Hall's coldly beautiful style was exactly the right interpretation for its serene and remote sense of contemplation. "Tranquil and everlasting movement," "The intense stillness of mountains, lake, and trees"—such are the ideas expressed in Mr. Goossens's symphonic poem, "The Eternal Rhythm." Are we to see here a definitely English outlook in music—to feel that the English quality in music consists not in the employment of local types of melody or rhythm, but in the attitude of our composers towards music itself and towards music as the expression of their attitude towards life? Here, at any rate, were two works that at once linked up their composers with another of the same spirit.

THE MUSICAL CONDUCTOR OF THE RUSSIAN
BALLET: M. ERNEST ANSERMET.

For several seasons M. Ansermet has been the musical conductor of the Russian Ballet, and he has fulfilled that difficult task with rare ability and distinction.

Photograph by J. Sydney Loeb.

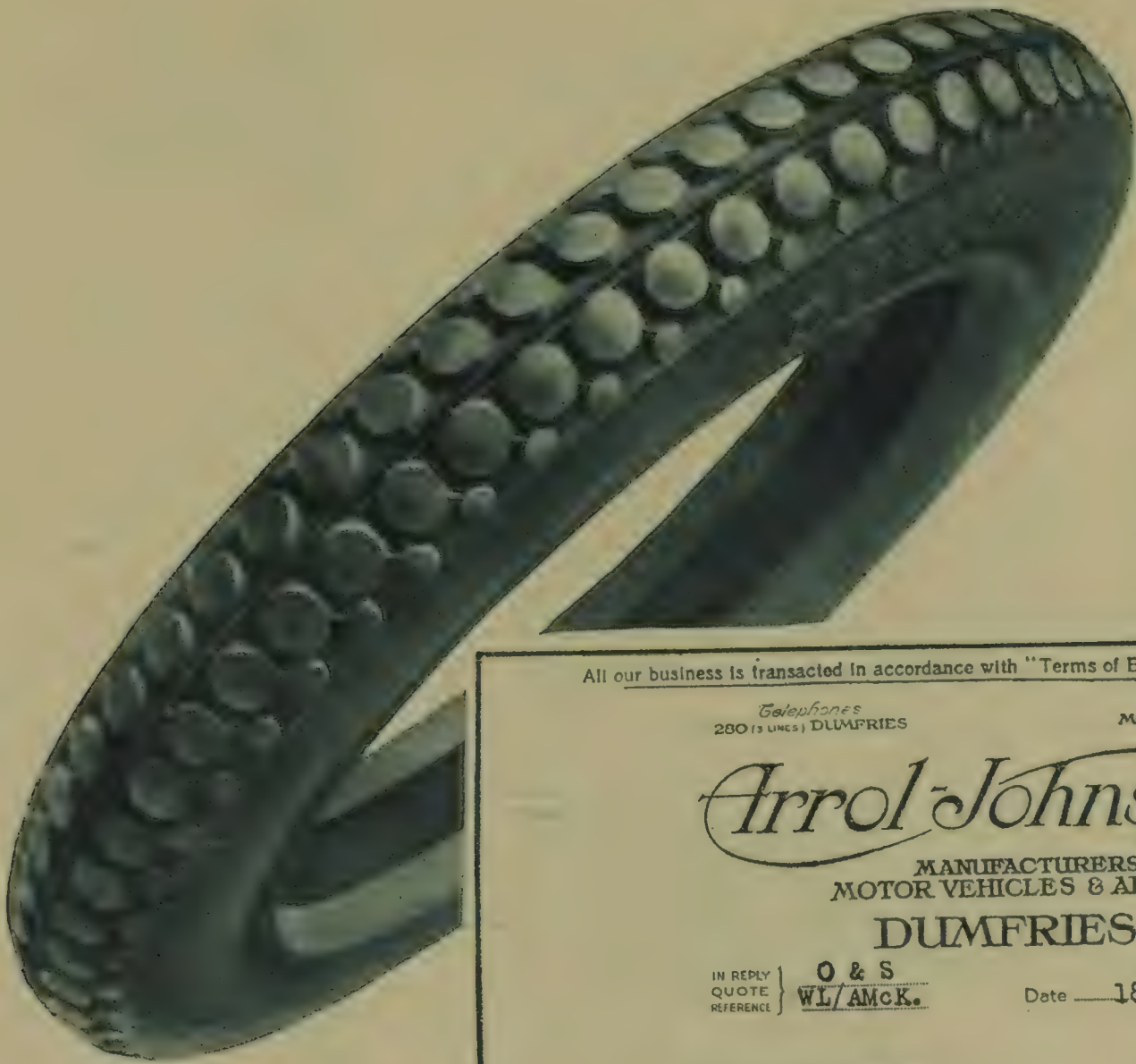
to face them and choose definitely whether one wishes to belong to that world of vast if horrible infinities, or to sit and nibble supposed Celestial candies with Mr. Cyril Scott.

A DISTINGUISHED YOUNG COMPOSER: M. SERGE
PROKOFIEV.

M. Prokofiev is a modern of moderns, and his music may well be said to be caviare to the general. His "Chout" was produced by the Russian Ballet the other day.

Photograph by Sydney J. Loeb.

it is felt that they ought to be given their chance. Generous-minded people say of them, when some particular work is mentioned, "Oh, you mustn't judge him by that! He really has done far better



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LADIES' NEWS.

IT was a charming Ascot; everyone seemed almost as much astonished as delighted to find it so. It would be ungrateful to our old friends, the Ascot special trains, to say we did not miss them; so ungrateful we must be—we did not! The Royal Procession never looked better, the country never was seen so far and so clear, and be it said, with thanks to all the little plaster-of-Paris gods who give us our fashions, never were the dresses prettier, more graceful, or more free from vulgar sensationalism; nor have hats ever been so delightfully varied in size, shape and style, and yet so generally becoming to their wearers. Nothing makes people pleasanter than feeling they look well, and everyone seemed to be at their very pleasantest at Ascot. The direst uncertainty about winners had no power to daunt the man or woman who was certain of the success of their own clothes.

I think the Queen is a very beautiful Queen, and that whichever dress she wore it admirably suited her. The pearl grey, with its touch of jade green, on the opening day, and the soft white satin broché of Gold Cup day were my favourites. It struck me that in the Duchess of Northumberland we have a lovely woman, one of whom we can be justly proud. All the more is this the case, because I am sure that it never occurs to her Grace to think about her own lovely complexion, exquisite blue eyes, and burnished bright hair, or her own height and dignity. If one were a Duchess, her Grace of Northumberland is the kind of Duchess one would like to be. Her dresses at Ascot were simple and lovely. Lady Haig also set me thinking as she passed me with the man that the British men who fought and wrought so love. Her graceful accordion-pleated dress was of grey georgette, and at the back was slung a long black pleated cloak of black crêpe de Chine, a black hat trimmed with a white and a yellow water-lily was worn, and yellow tulle forming a scarf. She looked as simple, as graceful, and as harmonious as her clothes, into which outward and visible sign some women do manage to impart some of their own inward sweetness and grace of character. Mrs. Rosita Forbes I saw, looking quite at home in Ascot's Royal Enclosure, so that one could hardly believe she had traversed a trackless desert. Lady Astor went to see her husband's horse after its win, but did not pursue her privileges so far as to lead him in.

Ascot over, and talk about it died down, we turn to other things. One of these, and one of first importance, is that Marshall and Snelgrove begin a summer sale next week. The opportunities for making

such real bargains as appeal to the dress-loving, but necessarily economical woman at this sale are not to be neglected. The season has not been a favourable



A STUDY IN GREY.

Pale-grey georgette pleated from yoke to hem, and a broad sash of the same material. The yoke is made of two layers of georgette in order to give it the same shade as the pleated section below.—[Photograph by Shepstone.]

one for business. Marshall and Snelgrove have always a large stock of the very best of everything, and enterprisingly give their clients the full benefit of

their own loss in having to distribute such fine things at a sale. Therefore all ye who want dinner-gowns, for the holiday season, suits for the moors and rivers, hats for all occasions, dressy frocks for Ostend, Trouville, Deauville, and home and foreign spas, and our own smart seaside places; all ye who have stocking, glove, and other departments of your wardrobes to refurnish; all ye who need wraps, whether fur or fur trimmed, or of lighter character; and all ye who have to repair the ravages of a most dusty time, do not neglect to visit Marshall and Snelgrove's sale, whereat I can assure you that you will find many things greatly to your advantage.

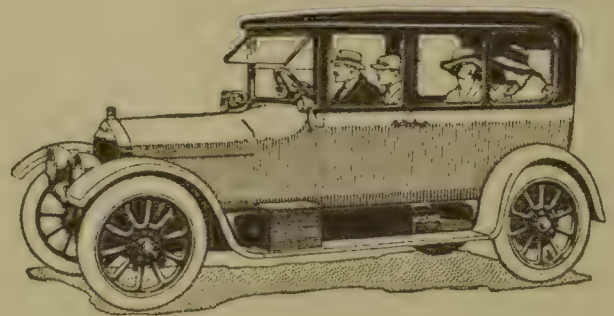
There is apparently to be one Garden Party next month at Buckingham Palace, instead of the two Courts which would have been held but for the coal dispute. Everyone summoned to these Courts will be invited to the Garden Party, and attendance thereat will be considered equivalent to presentation at Court. It would be idle to say that this announcement has not caused deep disappointment. Dresses ordered for Court nowadays can always be used for evening wear. After a Garden Party there is no newspaper announcement of presentations, as supplied by the Court newsman, and so no way of letting friends know that so important an epoch as this formal launch in Society has been passed.

When a house, with a reputation of many long years of thoroughly satisfying an enormous clientèle, has so enlarged that clientèle that a complete alteration of premises to secure more room has become necessary, while everything has been done to put business on the most up-to-date basis, that house secures the approval which means success. Such an establishment is Harvey Nichols, of Knightsbridge, and the fact that a summer sale opens there next week is one to make a note of. There will be reductions in the really reliable and stylish clothes of all kinds of this first-rate house, which will delight womankind. Whether smart millinery is wanted, business-like well-built suits, lovely evening frocks of all kinds, from superb Paris models to simple dance, river, tennis or beach costumes, jumpers of every character, the many things that make up the addenda to dress, sports coats for the holidays, smart stockings, excellent and beautifully-cut gloves and boots, luxurious underclothing, Harvey Nichols, Knightsbridge, is the place to go for such reductions in price as amount to bargains, which at such a shop are bargains indeed!

Holidays and laundresses have some natural affinity. When going on the first, prevent mistakes of the second by marking your linen with John Bond's Crystal Palace Marking Ink. It is indelible, as has been known for over a century, and is obtainable at chemists and stores.

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SCIENCE JOTTINGS.

THE HIND LEGS OF THE HUMPBAC WHALE.

I TRUST I shall be forgiven if I return again so soon to the subject of whales. But an event has just come to light in regard to these animals which is so uncommon that I cannot resist the temptation to discuss it here and now. Though all whales are concerned, it touches particularly that most remarkable creature, the Humpback whale (*Megaptera nodosa*). An eminent American student of whales, Dr. Roy Andrews, has just published a short account of an individual of this species which was captured on the west coast of Vancouver Island, British Columbia, and when hauled up for flensing was found to possess hind limbs no less than four feet long. Now whales, as everybody knows, possess but a single pair of limbs, which are really the fore legs transformed into "flippers," movable only at the shoulder joint. But vestiges of

this is an exceedingly small relic of the tibia, or shin bone. Till now no larger remnant of the hind limb has ever been found in any whale whatever.

Thus, then, the appearance of a pair of hind legs four feet long in this particular humpback is indeed an event. Though the creature has been slain in thousands during recent years, no such legs have been seen before. The femur, shin bone, ankle bones, and a small relic of the foot bone are all present here, though the foot bone—but one of a possible five—is recognisable only from its position attached to what must be called an apology for an ankle joint. In embryos of this species minute vestiges of these legs, projecting from the body in the form of small papillae, have occasionally been found, and one might from this fact have ventured to prophesy that some day external evidence of hind legs would turn up in an adult. But prophesying is dangerous work, and he

would indeed have been a bold man who had dared to forecast a pair of legs dangling down to a length of four feet! The great interest in this occurrence lies in the fact that it is so contrary to our experience, which leads us to regard vestiges of whatever kind as persistently diminishing quantities, though the diminution cannot be measured in a hundred generations. This sudden "flash in the pan" is at present quite inexplicable.

The story of the waning of the pelvic girdle, which forms the support for the hind leg, is no less remarkable. To-day this girdle is represented by a pair of bones like a pair of very attenuated triangles

widely separated one from another, and embedded in the lower part of the body wall. Their only function now is to afford support to the genital organs. But time was when these two bones were attached, one to another below, and to the vertebral column above. The embrace of these bones was so firm that the

vertebrae caught between them lost their mobility, and became welded together to form the solid mass known as the "sacrum." In the whales of to-day there is no "sacrum." In some mysterious way the sacral bones have not only ceased to fuse together, but they have—in common with the manatee and dugong—lost their identity, so that when the vertebral column is viewed as a whole, one can no longer say of them, "These are sacral bones."

But the whale-tribe are teeming with vestiges. All the whalebone whales, as embryos, possess teeth. But these are absorbed before birth, when in their place the whalebone appears. Many of the "toothed" whales have lost their teeth: At most a pair appear in adult bulls, as in the case of the bottlenose whale and its kindred. But if the jaws of these animals be carefully dissected, minute teeth can be found along nearly the whole length of the jaw.

The narwhal, in the matter of its teeth, offers a parallel case to that of the humpback and its hind legs. The bull narwhal, it will be remembered, carries a single tusk of great length, and spirally grooved. This is always the left tusk, the right remaining within the gum, a mere vestige, throughout life. But every now and then individuals appear with a pair of tusks, the latent right tusk for some inexplicable reason suddenly breaking forth to rival its fellow. But we can neither explain this nor the sudden revival of the hind legs of the humpback.

W. P. PYCRAFT.



A FAMOUS FRENCH ORGANIST HEARD IN WESTMINSTER ABBEY: M. JOSEPH BONNET.

M. Joseph Bonnet arranged to give an organ recital in Westminster Abbey on June 21, a collection being taken in aid of disabled seamen of the French and British Navies. The programme included four of his own compositions, works by three seventeenth-century French organists—Du Mage, François Couperin, and L. N. Clérambault, with others by Purcell, Byrd, Handel, Bach, and César Franck.



COACHING WAYS IN MOTORING DAYS: A NEW TYPE OF VEHICLE, COMBINING ANCIENT AND MODERN. SEEN AT ASCOT. [Photograph by Topical.]

the hind limbs, attached to an equally vestigial hip-girdle, are to be found in quite a number of species. In the porquails only the femur, or thigh bone, is found—a mere nodule of bone no bigger than a chestnut, and not unlike it in shape. But in the Right whales the thigh bone is several inches long, and at the end of

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250 Hospitals, Dispensaries and Nursing Associations look to the Hospital Sunday Fund for an important part of their income.

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offers you the great annual opportunity of doing your part in helping the great work of the London Hospitals.

**NO BEDS NEED REMAIN
CLOSED**

if this appeal is responded to adequately. On the contrary, additional beds would be available immediately. Waiting lists, the cause of much suffering, would be a thing of the past.

N.B.—Grants are given for Treatment and Maintenance of patients only—**NOT FOR BUILDING.**

PLEASE SEND A CONTRIBUTION either to your Vicar or Minister, or to the Lord Mayor, Mansion House, London, E.C. 4.

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In warm weather
hot luncheons do
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Pie, Pressed Beef
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PYTCHLEY HUNT SAUCE

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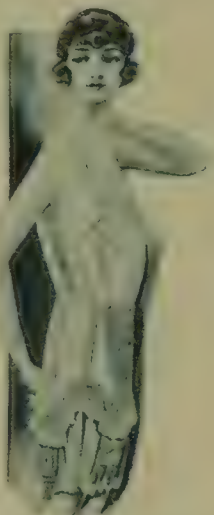
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Ideal Sports Corset belt, long over hips, perfect fitting, boneless, made of special tricot, also suede tricot, 2 pairs suspenders. Sizes 20 to 30.
Sale Price, 22/9.



Special Blouse, in best quality Crêpe-de-Chine, hand-embroidered on collar. Supplied in Mauve, Pink, Navy, Cham, Lemon, Grey, and Pastel. Original Price, 63/-.
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Elastic wrist, French pique suede, as sketch, in Beaver, Grey, Light Grey, Pastel and White.
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Seal Musquash Cloak, made from the finest quality skin, trimmed with collar of natural black musquash. Original Price, 159 guineas.
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Same shape in Mole skin.
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Linen Frock, suitable for country or river wear, heavily embroidered in quaint designs, the long-waisted crossover bodice drawn into belt of own material. In Grey, Lemon Saxe, Rose, Pale Blue, Navy, White etc., etc.
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From per doz. From per doz.

SHERRY - 54/-	BURGUNDY - 54/-
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First-class Thermal Establishment.

Season from May till October.

The Vichy Waters are prescribed for Gout, Rheumatism, Gravel, Diabetes, Congestion of the Liver, Stomach Troubles, and Affections of the Digestive Organs, Kidneys, Bladder, &c.

Vichy is situated at the foot of the Auvergne Mountains, surrounded by charming country, and the Establishment is considered to be the finest in the world. Casino, Golf, Tennis, Horse Racing, and the lovely district furnishes endless opportunity for enjoyable excursions.

SIX HOURS FROM PARIS BY DIRECT TRAIN

THE CULT OF THE POSTAGE STAMP.

BY FRED J. MELVILLE.

THE Grand Duchy of Luxemburg has made a start with a new series of postage stamps which promises to be of considerable interest from the pictorial and artistic view-points. It will be remem-



New European stamps: Nos. 1, 2, 3 and 5, Luxemburg's first series under the new reign: (1) 1 franc red, with a view of the Château de Vianden; (2) 15 centimes, one of the first stamps bearing a portrait of the Grand Duchess Charlotte; (3) 2 francs blue, showing the factories of Esch; (5) 5 francs purple, with Luxemburg and the Pont Adolphe. Nos. 4 and 6, Denmark's revised postal tariff: (4) a 10 øre reprinted in green, showing Kronberg Castle, commemorating the reunion of Northern Slesvig with Denmark; (6) The official 10 øre for Government correspondence, changed to green.

Stamps supplied by F. J. Melville 110, Strand W.C.2.

bered that the eldest daughter of the late Grand Duke, Marie Adelaide, who reigned during the war, abdicated in January 1919, and was succeeded by her younger sister Charlotte, who reigns to-day as Grand Duchess. It is only during the past few weeks that the first of the new stamps bearing her portrait have been put into regular use. A few, however, were

put on sale at the post-offices: as a surprise and a compliment, on Jan. 6 last, to mark the happy event of a birth of a son and heir to the Grand Duchess.

The first stamp of the set is the 15 centimes, which bears a full-face portrait of her Royal Highness, in a medallion surmounted by the grand ducal crown. The design is simple and graceful, being all that one can desire in a stamp design; the only criticism that can be offered is that the figure of denomination is not sufficiently bold to be readily distinguished in the rush of postal work.

Three high-value stamps, which form part of the new issue, bear interesting views of the country. On the 1 franc red stamp is a view of the ruined Château de Vianden, one of the many interesting relics of the feudal age of the Grand Duchy. On the 2 francs blue is depicted the great factories of Esch, and on the 5 francs purple is a view of the town of Luxemburg, showing in the foreground the graceful Pont Adolphe, which spans the ravine of the River Alzette, which flows round three sides of the capital.

There is a report from Germany that

some of the current Luxemburg stamps have been overprinted "Poste Française," which might indicate something more than the economic union with France, for which the Luxemburgers voted after the war. Nothing of the overprint is known in French philatelic circles, however, so it is possibly a canard.

In connection with the readjustment of the postal tariff in Denmark, the 10 øre stamps are now being printed in green instead of red. Two of these are to hand. The first is the 10 øre of the set issued to commemorate the reunion of the northern zone of Schleswig with Denmark; the stamp bears a view of Kronberg Castle. The other is the current type of official stamp for use on correspondence of Government departments.

"THE WRONG NUMBER," AT THE DUKE OF YORK'S.

OF three farces produced during the week, one proved far and away the best. In "The Wrong Number," its Canadian authors, Harriet Ford and Harvey O'Higgins, have a good idea. It sets the husband of a wife who cannot keep her servants ringing up a detective establishment in mistake for a servants' agency, and letting himself be persuaded into engaging detectives to do domestic service. Naturally, such attendants cannot resist the temptation of spying and nosing out possible scandal, with the result that their employer is driven half-crazy with jealousy over the copy of a love-letter which it turns out he wrote himself before marriage to his piquant wife. As Miss Yvonne Arnaud is the heroine, it can be imagined with what mischievous and demure humour the scene is acted in which the truth is made gradually to dawn on the raging husband. Mr. C. M. Hallard storms mock-seriously; Mr. Sam Livesey, Miss Clare Greet, and Mr. Campbell Gullan have all three got "fat" parts; and up-to-date juvenile relief is furnished pleasantly by Miss Joan Barry and Mr. Jack Hobbs.

Harrogate is delighted at the prospect of the forthcoming visit of the Prince of Wales next



NOW REOPENED AFTER HAVING BEEN CLOSED DURING THE WAR: THE GRAND HOTEL, JERSEY.

The well-known Grand Hotel at Jersey, which occupies one of the finest positions on the coast, has been thoroughly restored and renovated and reopened, after having been closed in consequence of the war.

month, and it is the intention of the town to do full justice to the event. It will add another illustrious name to the long list of royalties who have of recent years become acquainted with this important British spa.

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"Red Tape"
The Whisky

That is why it is "THE" whisky with those whose refined palate demands the utmost in quality.

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DUKE OF WELLINGTON. 1769—1852. Arthur Wellesley, Duke of Wellington, quickly asserted himself as a capable military commander. He headed an expedition against the French in Portugal in 1808, and remained in the Peninsular until he crossed the Pyrenees in 1814, driving the French before him. On 18th June, 1815, the battle of Waterloo ended the career of Napoleon. Buried in St. Paul's.

Sole Proprietors:
BAIRD-TAYLOR BROS., Glasgow, Scotland.



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Recognise that quality is not an easy accident, but a product of fine skill working on exquisite material. Give yourself the satisfaction of a careful test-by-taste of a superb achievement of the blender's art.

MATINÉE Turkish Cigarettes

blended and made of the exquisite Macedonian leaf
by **ALLAN RAMSAY**

Issued by The Imperial Tobacco Company (of Great Britain & Ireland), Ltd.

CRITERION CIGARS

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**SAMPLES OF
5 FOR 3/-**

Manufactured
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FOR variety of models charming patterns and unlimited selection of fine quality tweeds, vicunas and serges, the one firm it were a folly to overlook when in the looking mood is

BURBERRYS

Their choice of exquisitely designed models is unlimited. Many of their textiles are of their own exclusive makes, and all are of the most refined qualities.

MODELS

are designed by Burberrys and are always so original that, even as the world's dressmakers go to Paris for dress models, so Paris and the World come to Burberrys for tailored models.

BURBERRYS 10 Gn. GOWNS from 15 Gn. Gownings

This was also their 1914 starting price, and at this exceptional value the choice of Summer patterns is exceedingly select and very varied.



Patterns of Burberry Coatings and Illustrated
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THE CHRONICLE OF THE CAR.

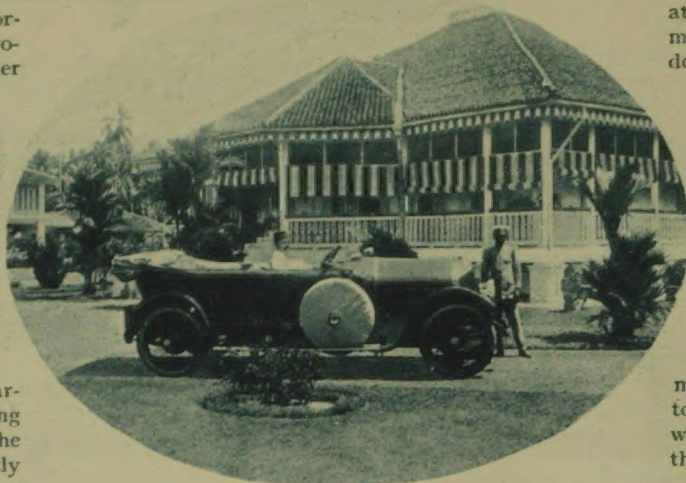
"Standard" Cars
in Competitions.

Certain of the clubs and organisations concerned in the promotion of hill-climbs and other competitions are taking measures to compel entrants to declare whether or not their vehicles conform to the "standard" specifications of the makers. The Motor Cycling Club, in the entry form for its forthcoming race meeting at Brooklands, puts a searching series of questions which have the obvious intent of eliminating the danger of having racing cars entered as standard. The Junior Car Club, at last Saturday's South Harting hill-climb, extracted a most comprehensive declaration from entrants in all but the "racing" and "sporting" car classes. Others are doing the same, and not before it was time. The car-purchasing public has been misled for quite long enough by stories of tall performances made by the 10-h.p. this or the 11-9 that, the fact being carefully ignored in subsequent advertisements that the car concerned differs very widely indeed from the one that is sold as standard to the purchaser.

Of course, the motor-wise are not to be taken in by the implication conveyed; but then, it is not every would-be purchaser who knows that there is a world of difference between the car which has established a world's record on the track and the one he is being offered. I think the clubs are going on the right lines in establishing a strict censorship over the cars they allow to be entered in their sporting events, and I would offer the suggestion that classes for "any type of car" should be abolished altogether. Let us have two classes only—the one for "standard" and the other for "racing" machines. Moreover, it should be made a condition of acceptance of entry that the entrant should undertake that, in advertising performance, the class in which the record was made should be clearly stated. Then there could be no complaint that anybody has been misled by freak performances set up by freak designs.

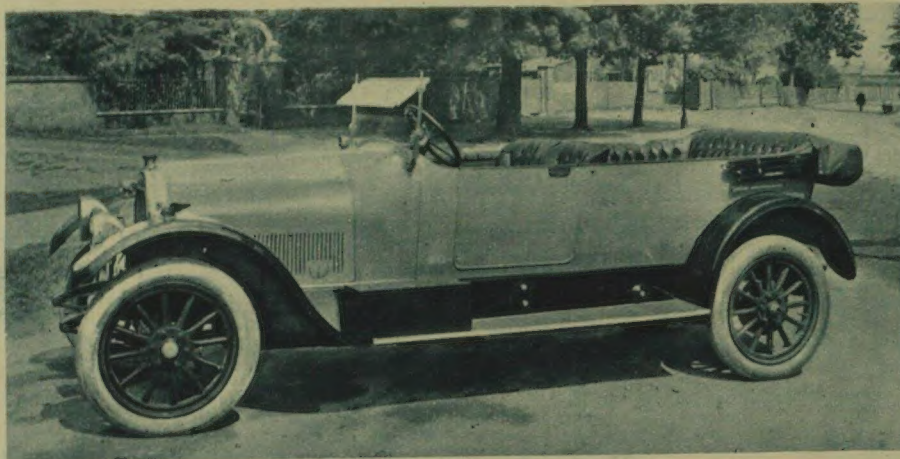
Main Road
Toll Bridges.

Under the present scheme of taxation the motorist is being mulcted to the extent of between ten and twelve millions a year for his use of the roads. For the most part the main roads are in none too good condition, and in the course of many thousands



A FAMOUS BRITISH CAR IN SINGAPORE: A CHARMING COUNTRY HOUSE, WITH THE OWNER AND HIS 25-30-H.P. R.F.C. MODEL CROSSLEY.

of miles of road travel this year, I cannot say I have come across a great deal in the way of effort on the



A TOURING CAR DE LUXE: A HANDSOME 16-H.P. FOUR-CYLINDER TALBOT DARRACO. Photograph by Albemarle Press.

part of authority to put them right. It is quite obvious that our money is not, as yet, being applied to the purposes for which it is collected. There is one

thing that makes me more savage than any other in my own use of the highways, and that is, after paying taxation at the rate of about a penny a mile, to be blackmailed into paying still more for the use of tumble-down bridges on main roads, where tolls are demanded of everything on wheels. I do not object to tolls on roads through private estates, where the highway is maintained out of private funds plus the amount recovered from vehicular traffic. But a toll-bar on a main road is more than ever an anachronism and ought to be done away with. I seriously suggest that the motoring organisations, which are so fond of telling us about their beneficent work on our behalf, should bring pressure to bear upon the Ministry of Transport with a view to making use of a part of the money accruing from motor taxation for the redemption of these main-road tolls. I suppose that they would have to be redeemed, since there is probably no law under which they can be abolished without compensating their owners.

There is another point in connection with these toll-bridges which might well be looked into. As a rule, they are maintained with the strictest economy, and are in a resulting state of abject dilapidation—really unfit to carry the traffic. I have in mind, as an example, the bridge over the Adur on the main Brighton-Worthing Road, just outside Shoreham.

This is decorated with all sorts of warning notices conveying that the bridge is unfit for its work. When you pay the toll you are handed a ticket, apparently issued by the West Sussex County Council, setting forth that you use the bridge at your own risk, and that if it collapses under your car, the County Council will accept no liability. Is this good in law, I wonder?

The Benzole
Shortage.

One result of the coal strike has been that benzole is next to unobtainable, and there will be a distinct shortage for some time to come. Those who, like myself, prefer it as a fuel will have to make shift with petrol in the meantime. I say make shift of intent, because a lengthy experience of the coal spirit has convinced me that it is distinctly superior to petrol as a motor fuel. It certainly gives more power, smoother running of the engine, and more miles per gallon used. There is only one precaution to be taken, and that is to see that none but a branded spirit is accepted. W. W.

ROLLS-ROYCE

A private user writes:

"In conclusion, I need hardly tell you that I am more than delighted with the car, and my Rolls-Royce exceeds the high estimate I had of the car when the order was placed. I have had a good many large cars through my hands, including one or two advertised as good as Rolls-Royce, but I hope I shall never have any other car but your make."

The original of this testimonial may be seen at our showrooms by anyone interested. Ref. No. 426.

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Best Possible—
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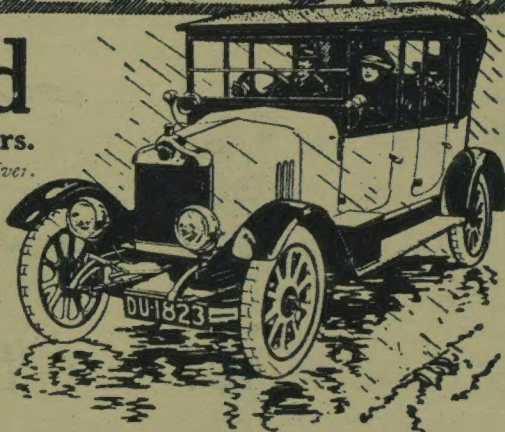


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Specially designed for the Owner-Drivers.

THE owner-driver of a "Standard" Light Car, either 2-Seater or 4-Seater, is never held up or even inconvenienced by the weather—he is always prepared.

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Absolute Protection in every kind of weather

"IN A CLASS BY ITSELF"

12 h.p. ROVER

It is evident that the writer of the following letter finds motoring to be a delightful experience. Own a car similar to his and you would be able to write a similar letter.

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"I want to tell you how very pleased I am with my new car (12 h.p. Model). As you know, I've had many 'Rovers,' but this is in a class by itself, and I am delighted with it.

"The finish, both of the body and the chassis, is exceptional; and the body in particular gives one the impression of a high-class specialising coach-builders' job.

"The car causes a small sensation wherever it goes."

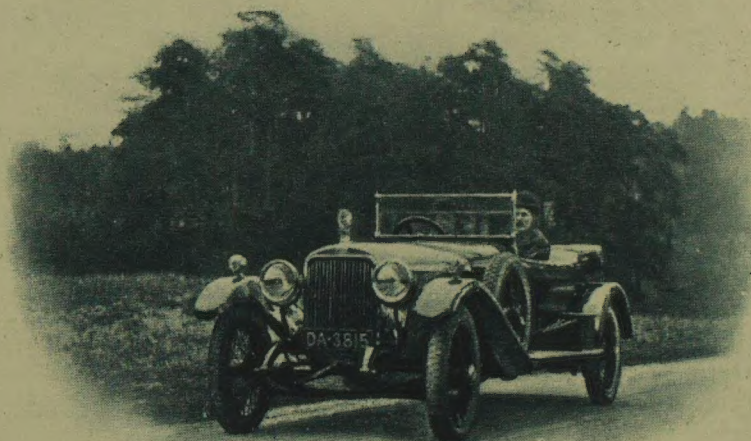
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8 h.p. Two-Seater	250 Gns.
12 h.p. Two-Seater	£735
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For complete Specification write

THE ROVER CO., LTD., COVENTRY
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Lord Edward Street, Dublin

THE SUPREME SUNBEAM



A Perfect Car.

Paris 11/11/19

"... I thought it might interest you to know of the wonderful efficiency of this perfect little car during some very hard trials she has been put to since I left England's shores for a trip abroad. . . . Altogether I have driven very nearly 6,000 miles in less than or just about, three months, and I can state with very much pleasure and satisfaction that I have had no engine trouble whatsoever. The engine is running just as sweetly and noiselessly as when I bought her, and she has not lost her power one atom. . . . People I have driven in France and Holland were astounded by her speed and power, which are really extraordinary. . . . The petrol consumption is equally astounding; I have known the car to do 28 miles to the gallon! . . . In one word, the SUNBEAM is a really perfect car."—H. de-S.

The SUNBEAM MOTOR CAR, CO., Ltd., WOLVERHAMPTON

LONDON SHOWROOMS - 12, PRINCES ST., HANOVER SQ., W.1
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SUNBEAM-COATALEN AIRCRAFT ENGINES 100 to 900 h.p.

CHESS.

ARMAD MIRZA (Dacca).—There is a second solution to your three-mover by 1. B to K 5th.

KESHAB DAS DE (Calcutta).—Your problem in three moves No. 1 admits of a second solution by 1. R to Kt 8th (ch).

F. JOHNSON (Derby).—The only objection to your suggested variation is that White loses straight off. It is worth your while to discover how.

CHESS IN AMERICA.

Game played in the Major Tournament of the Boston Chess Club between Mr. G. L. CABOT and Major MITCHELL.

(Falkbeer Counter Gambit.)

WHITE (Mr. C.) BLACK (Major M.)
1. P to K 4th P to K 4th
2. P to K B 4th P to Q 4th
3. P takes Q P P to K 5th
4. P to Q B 4th

A very weak continuation. The effect of the Counter Gambit is to put White on the defensive, and the risk of maintaining the Pawn is now as great for him as it would have been for the second player had the original gambit been accepted.

4. B to Q B 4th
5. Kt to K 2nd B to K Kt 5th
6. Kt to B 3rd Q to K 2nd
7. P to Q 4th P takes P on 4th
8. Q takes P Kt to K B 3rd
9. B to Q 2nd P to B 3rd

There seems no satisfactory reply to this simple stroke. It completely breaks up White's centre and demonstrates the unsoundness of his fourth move.

10. P to K R 3rd B to Q 2nd
11. Castles Kt to R 3rd

WHITE (Mr. C.) BLACK (Major M.)
12. P to R 3rd P takes P
13. Kt takes P Kt to B sq
14. P takes Kt Q to B sq
15. Kt to B 3rd Q to Q 3rd
16. R to K sq B to B 7th
17. Q to Kt sq B to Kt 6th
18. R to K 2nd Kt to B 4th
19. Q to K 4th

The starting-point of a pretty combination with which Black forces the game.

20. Q to B 3rd Kt to Kt 6 (ch)
21. R to K 3rd R takes Kt
22. K to Q sq Q to Kt 8th (ch)
23. R takes R Kt takes B
24. B to B sq Kt to Kt 6th (ch)
25. Q takes B Q takes P (ch)
26. K to K 2nd B to B 4th (ch)
27. K to Q 3rd R to Q B sq (ch)
28. K to B 4th P to Q 4th (ch)
29. K to Kt 4th Kt to B 4th (ch)
30. K to R 4th R takes R
31. R takes Kt

White resigns. The finish is handled with masterly skill.

SOLUTION OF PROBLEM No. 3859.—By G. STILLINGFLEET JOHNSON.

WHITE

1. P to B 4th

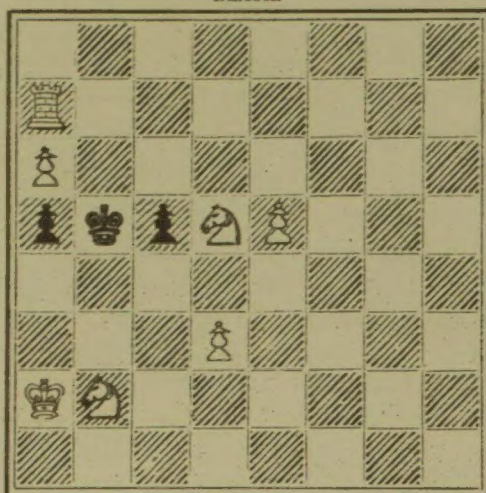
2. Mates accordingly.

BLACK

Any move

PROBLEM No. 3861.—By KESHAB DAS DE.

BLACK.



WHITE.

White to play, and mate in three moves.

CORRECT SOLUTIONS OF PROBLEM No. 3855 received from H F Marker (Porbandar, India) and Ahmed Mirza (Dacca); of No. 3856 from

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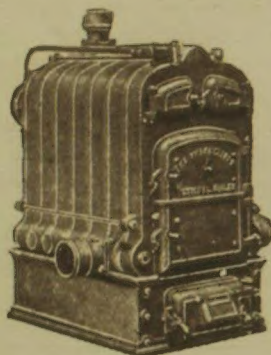
In our issue of May 21, we gave a double-page of reproductions of twelve of the pictures in the Nameless Exhibition at the Grosvenor Galleries, in which typical examples of all schools of contemporary British painting were shown for some weeks anonymously. As arranged, the names of the artists have now been divulged. The list of those we gave is as follows, with the catalogue number and artist's name added in each case:—8. "Fishing," W. G. de Glehn; 30. "Footballers," Mark Gertler; 20. "A Canal Scene," Muirhead Bone; 23. "A Dutch Family," Sir John Lavery, R.A.; 55. "Lady in White," John Wheatley; 7. "Breton Landscape," Roger Fry; 53. "Beacon Hill, Ellesborough," John Nash; 16. "The Visit," Vanessa Bell; 21. "The Water Carriers," Duncan Grant; 100. "Kitty," Oswald Birley; 51. "Viganello," F. J. Porter; 109. "The Sèvres Dish," J. J. Shannon, R.A. The Exhibition will be open until July 2.

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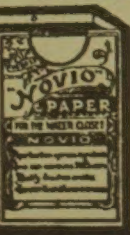
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